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THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

WBAY

GREEN BAY



GIVES PERSONAL SERVICE TO the Land of Milk & Honey!^M



WHAT WILL SELL NIGHTTIME SPOT RADIO?

Timebuyers feel rates alone are not the answer to selling nighttime spot radio. Most reps agree. Here are ideas from both buyers and sellers

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Ohio bank hits with "something different" on tv

Page 36

How to write commercials with a camera

Page 39

Timebuyers rate the reps (part two)

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**• MALL CITIES & BIG FARMS
360,000 FAMILIES**



seventh in a series of 12 a

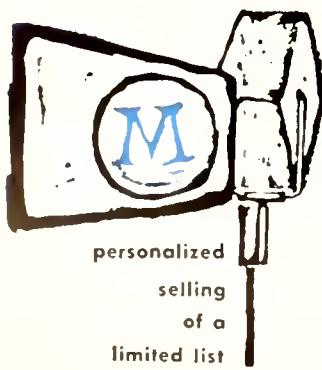
CANCER

DEPENDABLE

*...and twelve months out of every year stations
under the sign of MEEKER benefit by:*

DEPENDABLE development of seasoned staff. Only two changes in personnel (other than additions) in the entire organization since we started twelve years ago.

Effective representation must have a permanence of able personnel trained for well-timed team action.



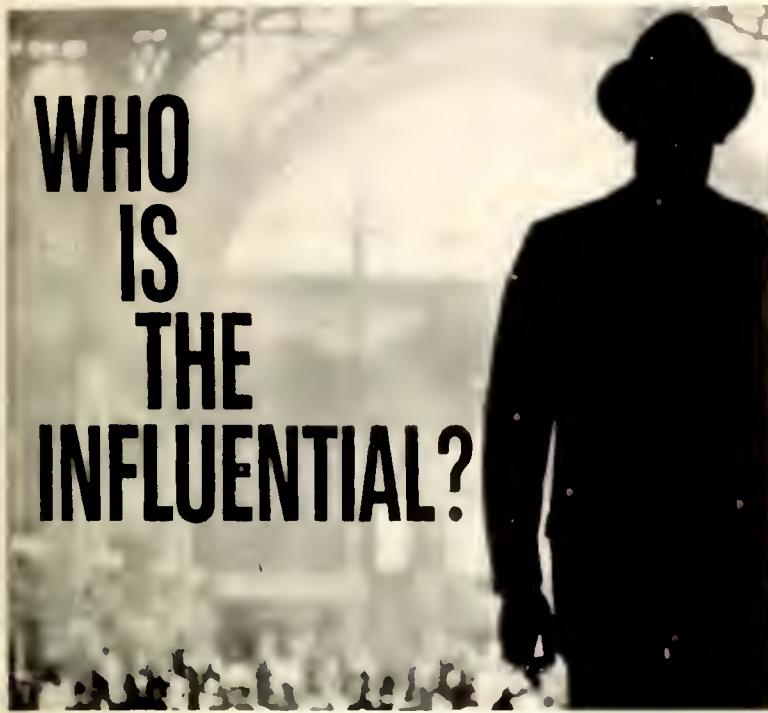
the meeker company, inc.

radio and television station representatives

new york chicago san francisco los angeles philadelphia

BBD&O

BULLETIN



WHO IS THE INFLUENTIAL?

Mystery figure of the year in advertising circles was the Influential. This teasing (and perhaps biggest) of all teaser campaigns was based on an Alfred Politz study on *The Saturday Evening Post*. Now the secret is out. Influentials are readers of the *Post*. Articulate, gregarious people who are sold—and sell others—on what they read in the *Post*. These millions of Influentials are a big sales-building plus for *SEP* advertisers.



One distinguished name is worth a thousand words in this testimonial campaign for Cavanagh Hats. Testimonial begins and ends with a famous name—from the business, sports or entertainment world—stamped in the band of a Cavanagh. Copy reads: "If you name the three top men in any field, two of them most likely wear Cavanagh Hats. Do you?" Dealer listing appears on the facing page. Ads run in *The New Yorker* magazine.



To fit a host of commodities, in any form, Continental has a full line of containers: metal, paper, plastic and glass. Continental Can Company is a leader in packaging, research and development. Hence this "reputation" campaign in *Time*, *Fortune*, *Business Week*. Each color spread features a different product and headlines the theme: Whatever you make, or whatever you pack, "Continental has the right package for you!"



Troubles come fast—and go even faster—in this new TV spot for the Yellow Pages phone book. In animated rebus form, film describes the trials and tribulations of an average couple, and how the Yellow Pages came to their rescue—with everything from a repairman for the clock to a new secretary for hubby. The moral is clear to viewers of *Million-Dollar Motel*. The Yellow Pages is "The First Place to Look...for Anything!"

BATTEN, BARTON, DURSTINE & OSBORN, INC., ADVERTISING

NEW YORK • ATLANTA • BOSTON • BUFFALO • CHICAGO • CLEVELAND • DALLAS • DETROIT • HOLLYWOOD • LOS ANGELES • MINNEAPOLIS • PITTSBURGH • SAN FRANCISCO • SEATTLE • TORONTO

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Tv is a marketing goliath

Tv's sales-ability is changing marketing strategy, demanding new products, affecting sales methods, staffs and distribution strategy

To Europe for commercials?

A report on commercial producers in Europe whose techniques are new, unusual and attractive—Paris is only a few hours further than L.A.

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Sponsor Publications Inc.



ARE YOUR TV SCHEDULES REACHING THIS MUCH OF ARKANSAS?

On KTHV, they will!

WITH 316,000 watts on Channel 11 and with the tallest antenna in the Central South (1756' above average terrain!), KTHV gets *regular viewing response* from most of Arkansas — 62 counties to be exact!

Take a good look at the mail map above. Notice that KTHV penetrates to all six surrounding states — and actually pulls mail from viewers in Mississippi, Missouri, Oklahoma and Texas.

Ask your Branham man for all the *big* KTHV facts.



KTHV

Channel 11
LITTLE ROCK
316,000 Watts

Henry Clay, Executive Vice President

B. G. Robertson, General Manager

AFFILIATED WITH KTHS, LITTLE ROCK, ARKANSAS DEMOCRAT, LITTLE ROCK, AND KWKH, SHREVEPORT

The truth about the **NEGRO MARKET**



Get
THE FULL STORY
FROM **K-SAY**

The only Northern California station selling the entire San Francisco, Oakland, Bay Area Negro market

The greatest array of talent in the area... top Negro salesmen... nationally accepted.

● **MAGNIFICENT MONTAGUE**
— brought direct from WAAF, Chicago. His sponsor list, sales results and audience are equally magnificent.

● **RAMON BRUCE**
— WAAT, Newark, N.J. Leading Negro-appeal personality in New Jersey. Best rating among all programs during his broadcast.

● **SWINGING DEACON**
— The most popular local Negro-appeal personality. Dominates the heavily populated Negro local and fringe areas.

Plus other
Great Negro Stars!

TELL IT—SELL IT
on the NEW
K-SAY

10,000 WATTS 1010 KC

Studios:

1550 California Street, San Francisco
1815 Alcatraz Avenue, Berkeley

GRANT WRATHALL
Owner

WALT CONWAY
General Mgr.

Nationally
represented by

JOHN E. PEARSON & COMPANY



NEWSMAKER of the week

This week, brilliant, community-minded, hard-working W. D. (Dub) Rogers loomed as No. 1 in terms of television industry service. To the jobs he holds (board chairman of TvB, vice chairman of NARTB's Tv Board and numerous industry committees) was added the presidency of probably the most exclusive industry club—the Television Pioneers.

The newsmaker: Every industry has its men who do the bulk of the work, who head up important projects. On the record today none is more active than a 37-year-old broadcaster from the Texas Panhandle.

W. D. (Dub) Rogers has become president of the year-old Society of Tv Pioneers after shepherding its growth for 16 months. (At an exploratory session at the NARTB convention last year attended by pioneers P. A. Sugg, George Burbach, John Fetzer, Jack Harris and SPONSOR's publisher, the initial suggestion was made that the group be founded as successor to SPONSOR's informal Tv Pioneers.)

Rogers heads Texas Telecasting, Inc., which started small with KDUB-TV, Lubbock, and is now big with KDUB Radio, KPAR-TV, Abilene-Sweetwater, and KEDY-TV, Big Spring.

The several call letters are derived from his nickname, which originated with his father the day Dub was born, 8 August, 1920, in Waco; his secretary, Dovie Parr, the company's first employee five and one-half years ago, his wife, Edith, mother of his daughters, Kerry, 8, and Kay, 5.

An eight-year tv pioneer Rogers is a young man who has arrived but still wears outsize Texas boots to match his industry strides. He was a founder of TvB in 1954, and he has been a board member of the NARTB for five of the past six years.

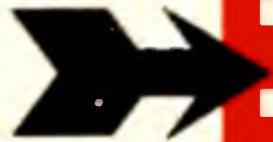
He's vitally interested in the national community of television and in the local communities of his stations. He spends two-thirds of his time at his headquarters in Lubbock, the remaining one-third traveling across country on industry projects. In Lubbock he operates a local-interest station which has developed a strong, loyal audience in this medium-sized market (one of the first of its size to have a tv station when KDUB-TV took the air in 1952).

He's an active board member of a dozen civic enterprises. Among them: A little theatre group, the symphony, Salvation Army, Chamber of Commerce, Citizens' Traffic Committee, Counseling Service for the Blind. He's been a man on the go for years. When he was 27 he headed the Lubbock Advertising Club. At 28, he was president of the Sales Executives Club.



W. D. (Dub) Rogers

**NO. 1
IN TV SPORTS**



CHAMPIONSHIP

America's No. 1 TV Film Sport Series

WE'VE GOT THE STARS



DON CARTER
3 times All Star
Champion



BILL LILLARD
Bowler of the Year,
1956-57



DICK HOOVER
ABC Masters
Champion, 1957



JOE WILMAN
Hall of Fame.
Winner of 4 ABC
Championships



BUZZ FAZIO
ABC Masters
Champion, 1955



STEVE NAGY
National Match
Game Champion,
1954-55



ANDY VARIPAPA
All-Time
Bowling Great
ABC Hall of Fame



JIM SPAULDING
ABC 1957 All-Event
Champion

BRUNSWICK-BALKE-COLLENDER, the top name in Bowling, has America's leading Bowlers under exclusive contract. Seen only in "Championship Bowling."

SEE — Lou Campi, Buddy Bamar, Ned Day, Tam Hennessey, Pete Carter, Thurman Gibbs, Ray Bluth, Stan Gifford, and all the other famous Brunswick stars in action.

WE'VE GOT THE RATINGS

Look at this typical cross-section
of recent ratings coast-to-coast;
and remember, these are all in
fringe time periods.

CINCINNATI	MILWAUKEE	FORT WAYNE	MINNEAPOLIS	LOUISVILLE	ROCHESTER
WKRC-TV	WTMJ-TV	WKJG-TV	WCCO-TV	WAVE-TV	WROC-TV
28.9	15.7	40.4	22.6	22.7	30.0

"CHAMPIONSHIP BOWLING" GETS AND HOLDS THE TOP RATINGS:
Regular Pulse audience studies in BILLBOARD show "Championship Bowling" is No. 1 with the men among syndicated film shows; No. 8 with women and No. 8 with children.

Twice winner of the Billboard Poll as America's No. 1 TV film

TOP BOWLING

.Now going into its 4th BIG year!

WE'VE GOT THE
WORLD'S No. 1 BOWLING
SPORTSCASTER...

Fred Wolf

Since 1945, as a result of his Detroit (WXYZ-TV) bowling telecasts, coast-to-coast bowling sportscasts, and his bowling movie shorts—Wolf has taken his place as the No. 1 man in the field.

FLASH! WILDROOT HAS JUST BOUGHT "CHAMPIONSHIP BOWLING" IN 73 MARKETS*

New York, N. Y.
Chicago, Ill.
Los Angeles, Calif.
Philadelphia, Pa.
Detroit, Mich.
Baltimore, Md.
Cleveland, Ohio
Washington, D. C.
Boston, Mass.
St. Louis, Mo.
San Francisco, Calif.
Houston, Texas
Milwaukee, Wisc.
Pittsburgh, Pa.
New Orleans, La.
Buffalo, N. Y.
Dallas, Texas
Seattle, Wash.

Minneapolis, Minn.
San Diego, Calif.
Cincinnati, Ohio
San Antonio, Texas
Kansas City, Mo.
Denver, Colo.
Atlanta, Georgia
Memphis, Tenn.
Indianapolis, Ind.
Columbus, Ohio
Louisville, Ky.
Narfolk, Va.
Portland, Ore.
Birmingham, Ala.
Rachester, N. Y.
Toledo, Ohio
Dayton, Ohio
Oklahoma City, Okla.

Omaha, Nebr.
Miami, Fla.
Pravidence, R. I.
Tampa, Fla.
Richmand, Va.
Tulsa, Okla.
Wichita, Kan.
Jacksonville, Fla.
Syracuse, New York
Salt Lake City, Utah
Davenport, Iowa
Nashville, Tenn.
Grand Rapids, Mich.
Des Maines, Iowa
Hartford, Conn.
Phoenix, Ariz.
Sacramento, Calif.
Shreveport, La.

Charlotte, N. C.
Fort Wayne, Ind.
Knoxville, Tenn.
Lubbock-Abilene, Tex.
Little Rock, Ark.
Fresna, Calif.
Calumbia, S. C.
Schenectady, N. Y.
Raanake, Va.
Lansing, Mich.
Tapeka, Kan.
Huntingtan-Charleston, W. Va.
Greensbora, N. C.
Binghamtan, N. Y.
Springfield, Ma.
Raleigh, N. C.
Lancaster, Pa.
Jahnstown, Pa.
Evansville, Ind.

*Ca-sponsorship with Wildraat in the above markets is available, as well as sponsorship in other important U. S. markets — get in touch with us for an outstanding "deal."

WALTER SCHWIMMER CO.

CHICAGO — MAIN OFFICE — 75 E. Wacker Drive 1 • FRanklin 2-4392

NEW YORK — 527 Madison Ave. 22 • Eldorado 5-4616

HOLLYWOOD — Haan Tyler & Assoc. • 5746 Hollywood Blvd. • HOLlywood 2-7421

CANADA — S. W. Caldwell, Ltd. • 447 Jarvis St. • Toronto, Ont. • WALnut 2-2103

port Series!



"CHAMPIONSHIP BOWLING" NOW HAS 26 BRAND NEW FULL-HOUR FILM SHOWS JUST COMPLETED AND AVAILABLE FOR FALL RELEASE

A Production Masterpiece
by Peter Demet

6-Camera "Live Action" technique extracts the utmost in excitement and thrills—gives you a perfect "picture." It seems like you are right there, watching in person.

Directed by Sid Goltz

Television's No. 1 Sports film expert. No one, but no one, does the painstaking frame-by-frame editing job that is the Goltz trademark.

Only "Championship Bowling" film series gives you a complete 3-game bowling match in one hour. Nothing telescoped. Nothing "recapped." Nothing omitted.

wire
wire *write*
 phone — for audition prints and prices.

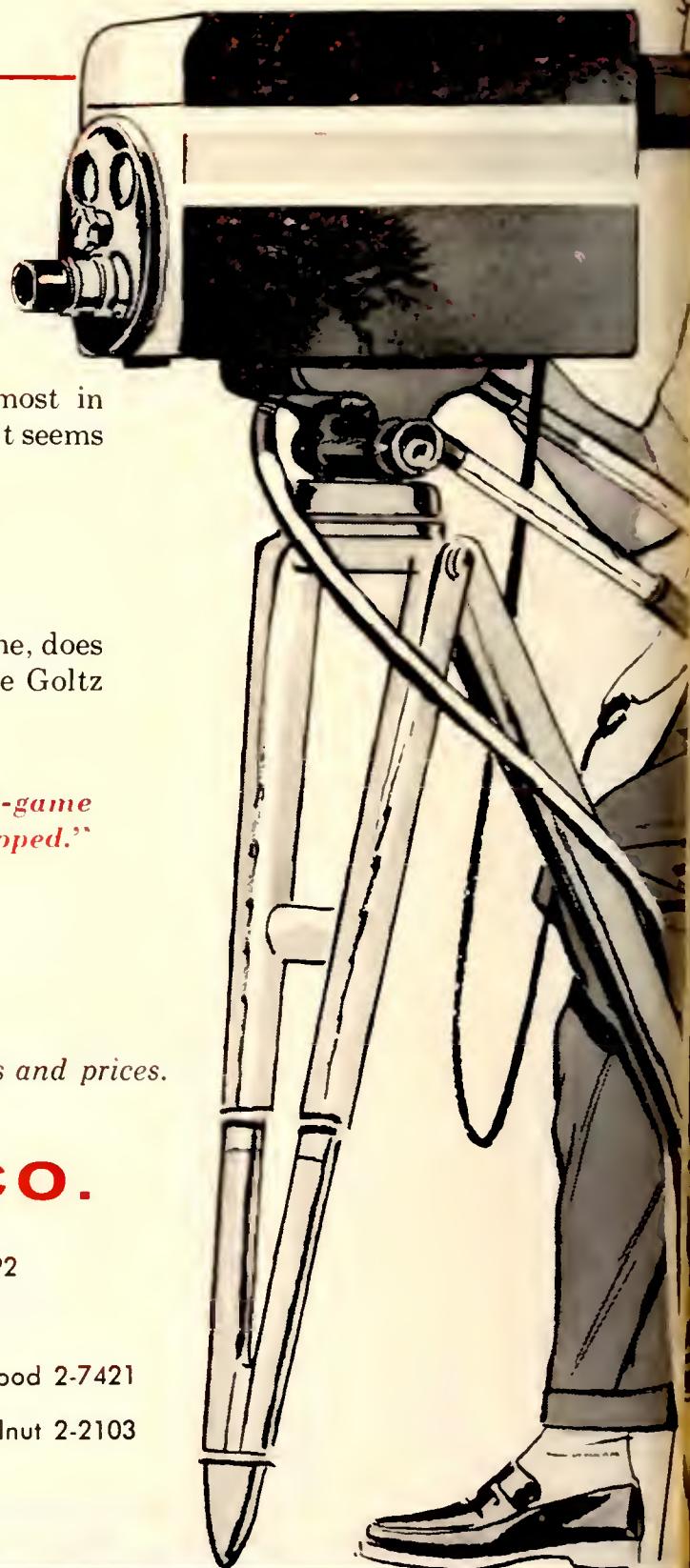
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"CHAMPIONSHIP BOWLING" is the Quality "Blue Chip"
film series for America's top TV stations and advertisers

SPONSOR-SCOPE

13 JULY
Copyright 1957
SPONSOR PUBLICATIONS INC.

This week you could look back to 1 January and astound yourself at what has happened in the last six months in the air media.

Growth was to be expected. But not of the magnitude that's now in the making. Problems were anticipated. But not of the depth that now looms.

In dealing with the physiognomy of growth, note these changing features as the past six months have been forming them:

- 1) Pound for pound, radio became the hottest medium in admen's eyes. Its momentum is terrific.
 - 2) Network tv erected gravestones to program casualties all over the lot. But the death rate, perhaps, was as much a function of steep costs as poor shows.
 - 3) The demand for tv time got so pressing that "exclusivity"—the buffer time zone between competing sponsors and products—began to break down. P&G no longer scowls at a nearby Lever program. And in radio, advertisers have grown satisfied with 15-minute intervals.
 - 4) Detroit elected the air media as prime selling agents for 1958 models. Well over \$100 million will go into network and spot.
 - 5) A leading franchise-holder of I.D.'s (General Foods) introduced the concept of lend-leasing its prize schedule (to Bristol-Myers) rather than risk losing it.
 - 6) The Celler report confirmed in Washington what the rest of the nation suspected—that the ramifications of network business are immense. The question now is: What's the penalty of size?
 - 7) Bartered time became an accepted business format in tv.
 - 8) The researchers were condemned right and left as too slow and conservative. Thus Nielsen's NCS#2 coverage report got a rough going-over from stations and reps; and ABC Radio and NBC Radio fired on NRI for "outdated listener measurements."
- Like a spring, the air media are wound so tight that the rest of 1957 will see little easing in pressure.

A spectacular feature during the first half of the year was the turnover of accounts whose fate largely hinges on tv and radio.

Thus much of the motive for change might be indicative of the growing impact of these media on the marketing complex.

Among the major advertisers that switched agencies during the first six months were:

ADVERTISER	FROM	TO	ESTIMATED BUDGET
Tidewater*	Buchanan	FCB (San Fran.)	\$5,500,000
Jergens*	R. W. Orr	TBA	1,000,000
Tums*	DFS	McCann-Erickson	2,500,000
Grove's Bromo Quinine*	Benton & Bowles	Gardner	1,000,000
Pabst*	Leo Burnett	Norman, C & K	8,000,000
Studebaker-Packard	Benton & Bowles	Burke-D-Adams	8,000,000
Schick*	Warwick & Legler	Benton & Bowles	1,500,000
Nucoa*	DFS	G.B&B	1,500,000
Noxzema*	SSCB	MaeManus, J & A	2,000,000
Prudential*	Calkins & Holden	Reach, McClinton	5,000,000
B. T. Babbitt*	H. B. Cohen	TBA	1,500,000
Lanolin Plus*	Russel Seeds	KFC&C	2,500,000
Dole	N. W. Aver	TBA	1,000,000

*Substantial part of budget devoted to air media.

SPONSOR-SCOPE *continued . . .*

After fizzling out once (SPONSOR-SCOPE, 22 June, page 9), the inevitable happened this week:

Advertisers now can buy a third participation in an alternate-week program.

The offer comes from ABC TV, and the show is *Guy Mitchell* (for which Revlon has the alternate-week commitment all by itself).

The price for a minute announcement plus billboards over seven telecasts is \$226,000 for time and talent. The lineup consists of 141 stations.

Another ABC TV show that can be had on a one-third participation basis is *Sugarfoot*, which will alternate with *Cheyenne* Tuesday nights.

Libby-Owens-Ford, one of GM's major suppliers, is pitching in with a network show to help sell the new models this fall.

Its contribution is an alternate week half-hour of *Perry Mason* on 175 CBS TV stations for 26 weeks, with a time and talent bill of around \$100,000 a week. Agency: Fuller & Smith & Ross.

While the concept of pushing your customer's products is nothing new in tv, what L-O-F is doing could develop into quite a trend in the automotive field.

Fabrics, accessories, and other suppliers might find it expedient and profitable to get into the act because the auto business is so important to their own welfare.

L-O-F also is sponsoring a quarter of the collegiate football games on NBC TV.

Before Libby-Owens-Ford gets started on its *Perry Mason* sponsorship, there's this technical hurdle: Cutting those Fords out of five of the nine films already in the can.

Another problem facing the glass-maker: Prevailing upon GM to replace the offensive Fords with GM models.

General Motors always has steered clear of furnishing cars to Hollywood producers, while Ford thinks the practice worthwhile.

Colgate this week wrapped up its tv network lineup for fall with the purchase of *The Thin Man* series from MGM-TV.

It will run Fridays 9:30-10 p.m. on NBC TV. Bates is the agency.

With *The Thin Man*, the networks will have 10 whodunits going next season.

Why is the GMC Truck division pouring all that money into network radio just two months prior to the debut of its 1958 line?

Primarily with this end in view:

It wants to unload its remaining light trucks (whose sales have been hit by the lighter-made foreign kind) and concentrate on the half-ton panel job.

Ford is importing its own 4-cylinder Anglia, and GM will be bringing in the Vauxhall from England. American tradesmen favor the imports because of the claimed savings of about \$2 a day in gasoline.

Annonce that you're budgeting \$5 million for spot and network tv, and your competitor immediately thinks you're telegraphing your sales forecasts.

Here's how a rival of Exquisite Bra—which recently made just such an announcement—has it worked out:

With the average bra retailing at \$3, Exquisite will have to sell 800,000 to break even. That adds up to \$24 million (in a trade whose total is about \$200 million).

On the daytime side, NBC TV in June had four more commercial hours than in 1956. CBS TV's margin was two.

Total daytime commercial hours for June were CBS TV, 28½ hours, NBC TV, 18 hours. Source: NBC Corporate Planning Dept.

SPONSOR-SCOPE *continued . . .*

Radio this week again made the top headlines in new business news—something that's become practically routine since JWT crashed through with that huge Ford order on CBS.

To the stream of new radio dollars add these:

- A gaudy contribution from General Mills. The cake mixes contributed a total of \$350,000 through BBDO—\$100,000 going to NBC and the balance for spot. Knox Reeves bought a run of 20 segments on CBS for Wheaties, amounting to \$16,000 a week.
- Vick Chemical (Morse International) did its seasonal shopping earlier than usual, buying 126 segments over 18 weeks on CBS and 30 spots a week on NBC for 20 weeks.
- Ralston Purina (GB&F) blocked out six units a week on CBS for 13 weeks.
- American Home Products (Y&R) committed itself to 13 weeks of Wendy Warren and the News at the rate of two units a week.
- Best Foods spread a fall campaign over day and night on CBS for around 21 weeks.

Bob Eastman, ABC Network president, told SRA members at a luncheon this week that his policy of quality live programming will bolster the whole radio industry.

ABC Radio's policies, as outlined by him:

- 1) No network selling between 6-9 a.m. and 4-6 p.m.
- 2) No unit smaller than 5 minutes.
- 3) No negative selling.
- 4) Only live selling.
- 5) No expediency selling. (Translation: Let's stick to the rate card.)

(See Network Section of News Wrap-Up for more Eastman remarks on this occasion.)

There are many ways of making your agency associates aware of radio's importance in the media spectrum, but here's a foot-in-the-door gimmick an airman in a top Madison Avenue agency finds surefire.

He brings along a transistor radio to each product group meeting.

Somebody is sure to ask, "What's that?" That's all he needs to take off on the subject of radio's present status and what it can do for the account.

A big-agency line of thinking might well benefit radio a lot.

A marketing man in one of the Big Three syllogizes the point thus:

- 1) Competition in research, engineering, features, and price is so severe that it tends to nullify itself sales-wise.
- 2) That leaves the intangibles as sales points—the big feature of the "brand image."
- 3) You get an image across by repetition and slogan.
- 4) That's where radio comes in—you can hammer the point home cheaply.

Are network radio salesmen weak in their knowledge of the basics?

Judging from a series of complaints SPONSORSCOPE picked up this week along Madison Avenue, the answer is yes.

Here's how agency people think salesmen can improve their approach:

- Show that they are versed in the background of the medium.
- Become acquainted with every facet of the network's program structure, stars, etc.
- Remember that an advertiser is not buying participations, but a franchise.
- Know something about AFTRA regulations and scales, particularly on cut-ins.
- Exhibit an awareness of the network's programming and sales philosophy.

If you have an idea for a radio show, don't take it to an advertising agency.

It isn't that agencies are cold to radio ideas. But under the present system of network buying, advertisers rarely originate a radio program—they buy participation in a show the networks worked up.

So take your brain-child to the real foster parent—the network or individual station.

SPONSOR-SCOPE *continued . . .*

TvB is checking up on its estimates of tv spot expenditures.

It has asked four major agencies to tell the bureau (in confidence, of course) how the figures cited for their clients compare with actual expenditures.

TvB's volume data are based on one-time rates.

Some reps think TvB could perform a valuable service by showing in what classes of markets expenditures were made.

The suggested breakdown: (1) Portion spent in New York, which usually runs around 10%; (2) the share that went to the next 10 markets; and (3) the segment apportioned among secondary markets.

TvB's reaction to this as gathered by SPONSOR-SCOPE: It would pinpoint the information too closely to benefit everybody.

One of the reasons why the reps favor such a breakdown: It would help take the heat off them from their stations in the lesser markets.

Syndicators, in particular, may be interested to know why JWT gradually has veered away from spot film programs.

The explanation that came out of that agency this week:

- **Too many dealers are prima donnas.** They fancy themselves program critics and disagree about the type of syndicated fare.
 - The simplest common denominators are news or weather—because you can't argue about either of them.
 - Dealers can be sold more readily on the advantages of five shows a week over one.

International Latex, which has a five-year deal on the C&C film barter plan, this week took a look-in at NBC TV—with a view of perhaps doing some business in the near future.

Latex's interests ranges from foundation garments and baby pants to drugs. (See 6 July SPONSOR-SCOPE for pertinent sidelight on Latex-C&C relations.)

Smaller agencies will find a pat on the back in the 27 July SPONSOR issue where Earl Ludgin tells why you don't have to be a giant to compete.

Says Ludgin: In advertising a David can outsmart a Goliath with imagination, agility, and the unexpected.

His formula is that there is no ironclad formula. Every problem is a different problem. Isolate the puzzlers, and you will find solutions inherent in them.

Like Revlon, Hazel Bishop is spreading the network program risks.

There's still a big difference, however, in expenditures: Revlon's present network tv commitments are at the rate of \$13 million annually vs. Hazel Bishop's \$7.5 million.

NBC's corporate planning department, one of whose chores is to forecast trends, feels bullish about the fall outlook for both network and spot tv.

It predicts that the medium will snap out of its summer leveling off and that spot tv will be as lively as network in the months to come.

Says this confidential memo: Advertisers that have been hesitating because of disappointing ratings and/or a concern over low profits despite higher sales are showing signs of jumping back for the fall.

For other news coverage in this issue, see Newsmaker of the Week, page 4; New and Renew, page 59; Spot Buys, page 66; News and Idea Wrap-Up, page 70; Washington Week, page 81; SPONSOR Hears, page 84; and Tv and Radio Newsmakers, page 90.

WHEN KANSAS CITY GOES SHOPPING . . .

It's a WHB world

FOOD . . .

More national food product advertising is placed on WHB than on all other local radio stations combined. And locally, virtually all major food chains advertise consistently on WHB.

DRUGS . . .

National drug advertisers and local drug stores spend more money on WHB than on all other local radio stations combined.

AUTOMOTIVE . . .

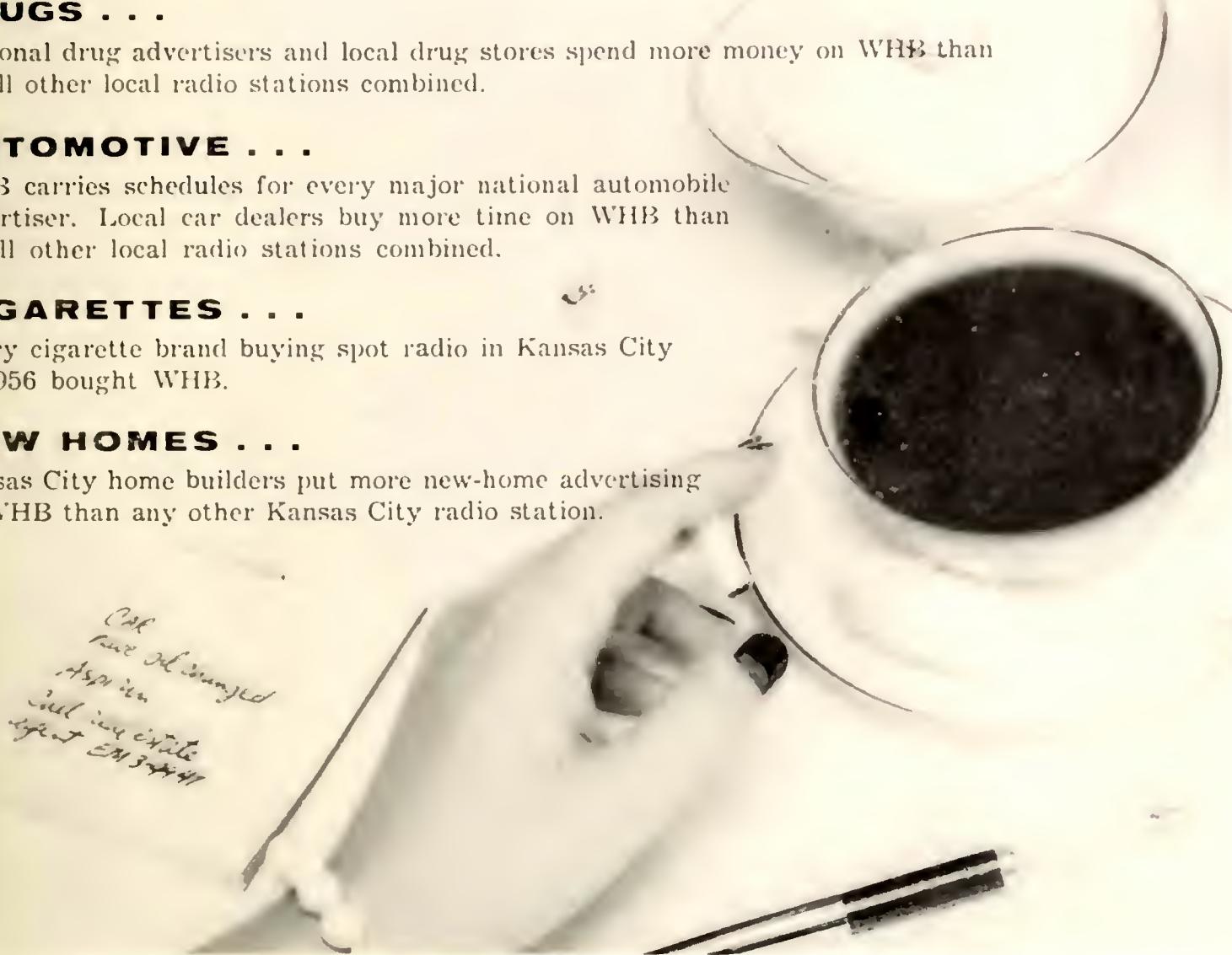
WHB carries schedules for every major national automobile advertiser. Local car dealers buy more time on WHB than on all other local radio stations combined.

CIGARETTES . . .

Every cigarette brand buying spot radio in Kansas City in 1956 bought WHB.

NEW HOMES . . .

Kansas City home builders put more new-home advertising on WHB than any other Kansas City radio station.



*. . . because IT'S A **WHB AUDIENCE** . . .*

Whether it be *Metro Pulse*, *Nielsen*, *Trendex* or *Hooper*—whether it be *Arca Nielsen* or *Pulse*—WHB is the dominant first among every important audience-type. That statement embraces the housewife, her husband, their teenagers—as well as the farm family. *Every survey agrees*. Whether it's *audience* or *advertising* it's a WHB world! *Talk to Blair or WHB GM George W. Armstrong*.

WHB 10,000 watts on 710 kc. Kansas City, Missouri

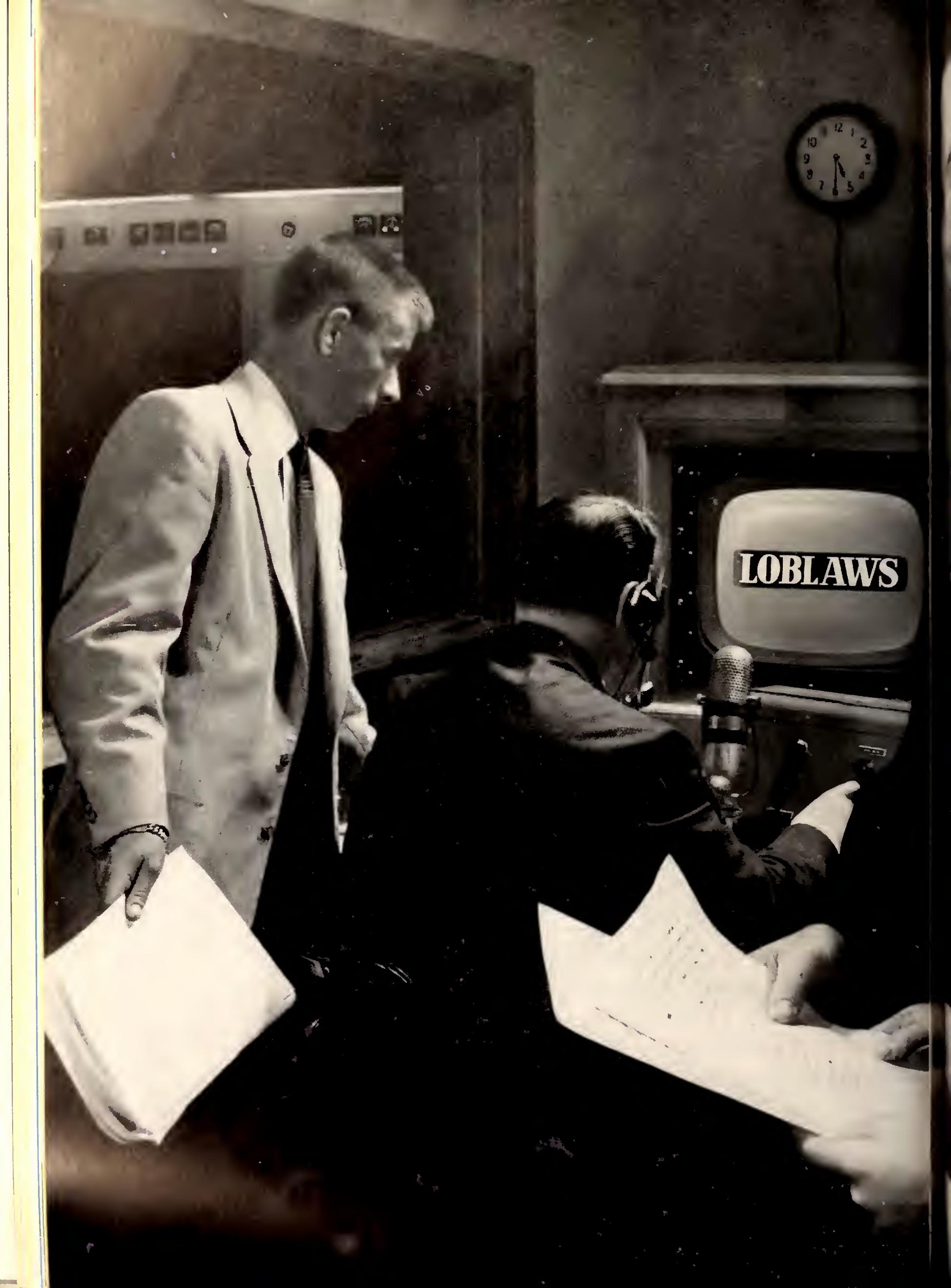
**STORZ
STATIONS**

TODAY'S RADIO FOR TODAY'S SELLING

WDGY Minneapolis St. Paul
WHB Kansas City
WQAM Miami
REPRESENTED BY JOHN BLAIR & CO.

TODD STORZ, PRESIDENT

WTIX New Orleans
REPRESENTED BY ADAM YOUNG INC.



LOBLAWS



BUFFALO'S OWN AGENCIES
AND ADVERTISERS CHOOSE
WBUF, CHANNEL 17, AS THE
MOVING
FORCE IN
BUFFALO

To sell Buffalo housewives on the extra service and values in Loblaw Supermarkets, Ad Busch, Inc., buys announcements on WBUF . . .

20-SECOND CHAIN-BREAKS in AA time because they reach Greater Buffalo's big, adult night-time audience at an economical cost-per-thousand . . . and allow complete flexibility in scheduling announcements of Loblaw specials.

ONE-MINUTE SPOTS in WBUF's "Million Dollar Movie" (5:30-6:40 pm) on Thursdays and Fridays—the nights Loblaw Supermarkets are open.

WBUF, because:

. . . as Ad Busch timebuyer June Kreutzer says, "sales results and in-store surveys show that our 20-second spots on WBUF cover a large segment of audience that otherwise would not be reached. And 'Million Dollar Movie's' consistently high ratings with the housewife audience make it a natural for our institutional needs."

. . . as the client's film production supervisor, William G. Still, says, "WBUF's fine technical facilities guarantee us the finest reproduction, with good balance and smooth integration between feature films and our filmed commercials."

. . . as A. E. Robert Cahoon says, "WBUF's all-out promotion support helps merchandise the TV schedule to store personnel, arousing enthusiasm where it really counts, at the store level."

Big and growing audiences, plus gratifying sales results, make WBUF the fastest-moving force in Buffalo. Put this force to work for you today!

WBUF·17

BUFFALO SOLD BY  SPOT SALES

Left to right: William G. Still, Film Production Supervisor, Ad Busch, Inc.; WBUF Announcer Fred Covington; Robert Cahoon, Account Executive, Ad Busch, Inc.; June Kreutzer, Timebuyer, Ad Busch, Inc.

Timebuyers at work

The
Sweetest
Proposition
in
South
Texas



For 31 years KONO Radio has been wooing South Texas with music and news... giving South Texas what they want, when they want it. Result: 49% penetration (according to NCS No. 2)... and going higher and higher every day as KONO adds new program innovations. There's a "sweet proposition" for advertisers, too... and it can be yours when you call your H-R or Clarke Brown man.

860 kc 5000 watts

KONO
SAN ANTONIO
Radio

Sam Vitt, Doherty, Clifford, Steers & Shenfield, Inc., New York, thinks that "many manufacturers who in the past have placed their advertising using co-op or local arrangements are getting better results now that they're relying almost entirely on their ad agencies." Sam points to several major reasons for the trend. "They've realized that it's necessary to have top-flight, objective agency people to purchase time that will actually make money for them." In the hands of the agencies, Sam notes, they've had the number of commercial impressions often doubled in a single market for the same dollar cost—in effect doubling their advertising budget. "And at DCSS we've developed methods for checking, correcting and improving past purchases which have been affected by program shifts, listening and viewing habit changes, program revisions or other stations, etc. No other media is confronted with this peculiar problem of fluidity. But for advertisers who recognize this unique facet of tv and radio and for the agencies who have devised methods of tightening and improving schedules, the results outdistance the other mediums in ad mileage and sales."



Bernie Rasmussen, Fuller, Smith & Ross, New York, says: "Because of the many current changes in broadcasting, it's important for buyer and rep to have frequent contact. Changes in ownership, affiliation, format, programming—all these can be important considerations when buying. And each set of ratings invariably shows a

new station leading in a market and, if not that, then the start of a trend toward such a station might be detected. The buyer should see the rep often enough so that he'll be aware of all station changes and how these affect his campaigns. The rep should call on the buyer often enough to prevent the embarrassing situation where a buyer's response to a station's request for 'why the buy on the competition?' is: 'No one bothered to

tell me of the change in the market.' Mutual contact is especially necessary in agencies with only moderate activity. Because of infrequent buying, a schedule is often set up without the latest market data. There is no hard and fast rule as to how frequent calls should be made but common sense dictates at least a phone contact every few months. This rep-buyer practice will have long-range benefits."

Talk about promoting!

We don't talk about it. We do it! And in spades. Day in and out 'round Baltimore we talk up W-I-T-H—and our advertisers. Nobody—but nobody—is immune to it. Even the steeplejack atop City Hall can see our giant **TRANSLUX SIGN** in the heart of town—and our **BILLBOARDS**—and our **BUS SIGNS**. Housewives see them, too, as well as our **MOVIE TRAILERS** and our daily **NEWSPAPER ADS**. And when they visit their food store—any food store, chain or independent—they see powerful W-I-T-H **POINT-OF-SALE**. New Baltimoreans learn about us right off the bat through **WELCOME WAGON**. Teen-agers pick up a W-I-T-H weekly **HIT TUNES FOLDER** on every excursion to their record store. Constant **DIRECT MAIL** and **TRADE ADS** flow to the food and drug channels. Promoting? It's our lifeblood—and one of the big reasons why W-I-T-H has twice as many advertisers as any other Baltimore radio station.

Buy WITH in Baltimore

Tom Tinsley President

R. C. Embry Vice Pres.

**National Representatives: Select Station Representatives
in New York, Philadelphia, Baltimore, Washington**

For Joe & Co., in Chicago, Seattle, San Francisco, Los Angeles, Dallas, Atlanta





.... EACH PEARL A MEMORY

President Coolidge had just made the *first* Presidential broadcast from the floor of Congress; the *first* Federal Radio Commission had been recently appointed; Columbia Phonograph Broadcasting System, Inc. came into existence; and Secretary of Commerce Herbert Hoover spoke from Washington to New York in the *first* demonstration of television . . .

Lindbergh flew into the hearts of America; Commander Richard E. Byrd crashed into the sea off France; Tunney retained his championship, although Dempsey claimed a "long count," and the immortal "Babe" hit sixty home runs . . .

"Talking" pictures became a reality when Al Jolson in "The Jazz Singer" scored an instant success; Henry Ford unveiled the Model A; ground was broken for the George Washington Bridge in New York . . .

Broadway presented Show Boat, My Maryland, Connecticut Yankee, Hit the Deck, and Good News; Tin Pan Alley gave us Chloe, Me and My Shadow, Just a Memory, At Sundown, Blue Skies, and many others.

This was the wonderful year of 1927—and on July 11th of that year Storer Broadcasting Company started.

Only the old and tired stop counting birthdays. Storer Broadcasting Company, being neither, is proud and happy to celebrate its *30th anniversary*. Proud, too, of its *thirty* years' service in the public interest and happy that our advertisers find Storer stations a most effective sales medium.

Yes, each year has been a pearl—and each pearl a memory.

STORER BROADCASTING COMPANY

WSPD-TV
Toledo, Ohio

WJW-TV
Cleveland, Ohio

WJBK-TV
Detroit, Mich.

WAGA-TV
Atlanta, Ga.

WPFH-TV
Wilmington Del.

WSPD
Toledo, Ohio

WJW
Cleveland, Ohio

WJBK
Detroit, Mich.

WAGA
Atlanta, Ga.

WIBG
Philadelphia, Pa.

WWVA
Wheeling, W. Va.

WGBS
Miami, Fla.

NEW YORK—625 Madison Avenue, New York 22, Plaza 1-3940

SALES OFFICES CHICAGO—230 N. Michigan Avenue, Chicago 1, Franklin 2-6498

SAN FRANCISCO—111 Sutter Street, San Francisco, Sutter 1-8689



WILS

114% MORE audience
than Station B ALL DAY!*

5000 LIVELY WATTS

Mar.-Apr. '57 Hooper In Lansing Shows
MONDAY THRU FRIDAY

	WILS	Station B
7:00 a.m.-12 noon	61.4	23.5
12 noon-6:00 p.m.	53.7	30.1

LANSING

MORE listeners
than all other
stations heard in
Lansing combined.*

*Mar. thru Apr.
average C. E.
Hooper, Inc.



WILS

music news sports

Represented Nationally by
Venard, Rintoul & McConnell, Inc.

Sponsor backstage

Behind radio's fabulous comeback

The notice which went out to the trade said: "... The success of the program formula of the Plough, Inc., stations: Radio Baltimore, WCAO; Radio Boston, WCOP; Radio Chicago, WJJD and Radio Memphis, WMPS, is widely recognized not only by the public but by local, regional and national advertisers, and other broadcasters. The production and method of presentation of the program formula of the Plough, Inc. stations is fully protected by copyright. All rights are fully reserved and no portion may be lawfully used without the express permission of Plough, Inc. copyright owner. For information on how you may obtain exclusive rights to use this copyrighted production and program formula, contact: President, Plough Broadcasting Stations, P. O. Box 248, Memphis."



An integrated 24-hour program

I was fully aware that at least part of the Plough formula consisted of playing the top 40 records, and I wondered how such a format could possibly be copyrightable. So I contacted the president. He turned out to be Harold Krelstein and in less time than it takes to say top 40 we were seated across a luncheon table and I was learning many things about the Plough formula I had never known before. Because the manner in which a broadcaster builds audience for his advertisers and potential buyers is of considerable consequence to the success of radio advertising. I want to devote this week's piece in its entirety to the Plough system. I also have the sneaking suspicion that the rather fabulous comeback of local radio and its high state of present prosperity is largely due to the vastly intelligent planning and hard work of people like Harold Krelstein.

Whether or not the Plough formula is indeed copyrightable, I wouldn't know. But for certain, Mr. Krelstein and his associates have copyrighted one of the most fascinating tomes it has ever been my pleasure to flip through. This is called Operating Manual & Policies for the Broadcast Services of Plough, Inc. And it spells out in the most minute detail the manner in which music, news and public service of the most practical nature are blended into an unending program sequence. The effect, in other words, of the Plough formula, is not to create blocks of programs, with little relationship one to the other, but to create a 24-hour program, all elements of which flow into all other elements.

This is done, not only by playing the top 40 tunes, but by playing carefully selected new songs, long playing and extended play albums, and standards in any form. And by playing this music in a carefully paced, even more carefully selected manner. For example, in arriving at the top 40, each of the Plough stations makes the most thorough and exhaustive survey of all the key record retailers in the city. Harold Krelstein showed me the actual work sheets on which these surveys were based, and I say without hesitation that I believe they are as authentic as human effort can make them. This is obviously

**In a few minutes the Adam Young man will be telling somebody
that WTIX has more than twice the audience of the #2 station**

This morning from 3 E. 54th St., . . . and from offices in Chicago, St. Louis, Boston, Los Angeles and San Francisco, the Adam Young men are out with new data on New Orleans radio.

They have a new Hooper which shows WTIX even further ahead with 24.2% all-day average share of audience. (Second station: 14.0%).

They have a new Pulse which shows WTIX with an even bigger lead over the next station in 11-station New Orleans—first in the morn-

ing (19.0%), first in the afternoon (19.0%) and first all day.

Storz Station programming ideas and excitement have created a new New Orleans listening habit, with new time buying habits to match. If the Adam Young man doesn't call you to tell you more, you call him. Or get in touch with WTIX General Manager Fred Berthelson.

WTIX
first in 11-station
NEW ORLEANS



**STORZ
STATIONS**

TODAY'S RADIO FOR TODAY'S SELLING

WDGY Minneapolis St. Paul
WHB Kansas City
WQAM Miami

REPRESENTED BY JOHN BLAIR & CO.

TODD STORZ, PRESIDENT

WTIX New Orleans

REPRESENTED BY ADAM YOUNG INC.

Winner takes (almost) all...

21 of the 24 top Pulse Rated radio shows in Los Angeles are heard on KNX.* That's another reason why Southern California's #1 radio station is the CBS 50,000 watt

KNX, LOS ANGELES



REPRESENTED BY CBS RADIO SPOT SALES

important because if the station is playing the records which the people like most it is more likely to attract and hold an audience than a station which is playing records selected by whim, fancy or pressure from a promotion man.

Many station operators feel that spending money on exhaustive surveys of local record popularity is wasteful. Why not, they reason, use the legitimate national tradepaper lists? But a quick look at the differences in local popularity of records from city to city would indicate that a national list would not be quite as sharp and accurate a picture of local popularity as a home-developed list. In the four Plough cities, for the week of 24 June, for example, the top five were as follows:

CHICAGO	BOSTON	BALTIMORE	MEMPHIS
1. Bye, Bye Love	Love Letters in the Sand	Young Blood	Teddy Bear
2. So Rare	Bye, Bye Love	Bye, Bye Love	Dream Boy
3. Love Letters in the Sand	Around the World	Over the Mountain	Searchin'
4. White Sport Coat	So Rare	Love Letters in the Sand	I'm Gonna Sit Right Down & Write Myself a Letter
5. I Like Your Kind of Love	Queen of the Senior Prom	It's Not for Me to Say	White Silver Sands

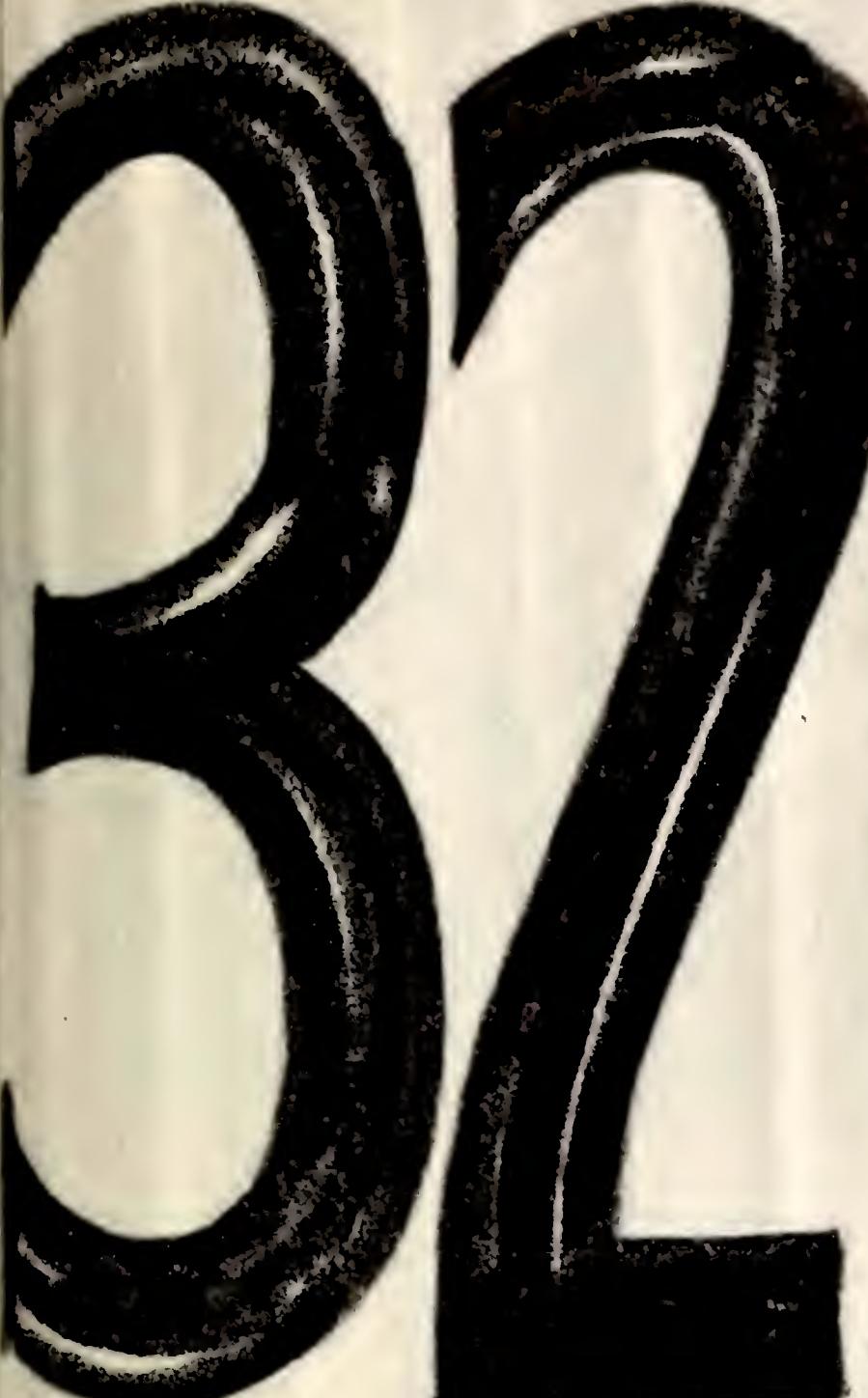
These differences become even more startling when it is realized that in the top five to 10 records, geographical and regional tastes do not vary nearly as much as do records in the lower positions. And it is only through exhaustive surveys of the type conducted by the Plough stations that the station is actually able to program the most popular music in its own market.

Station works with record dealers

And cooperation of the type necessary to creating an accurate local list can only be secured by a station's reciprocal cooperation with record dealers. One of the things the Plough stations do in this connection is to issue each week exclusively to dealers a list of 40 new record sides, called "extras," which the Plough station is playing heavily. These are selected by competent Plough program people and the dealers are informed as to the sides chosen so that they may coordinate their own selling with the radio exploitation.

In the news area, too, the Plough operation features attention to detail and refinements. For instance, short one-minute beeper phone interviews are often carried with key personages in the news, along with regular newscasts. Thus, when Ingrid Bergman won the Academy Award a Plough staffer talked with her on the beeper phone in Rome; and thus, when little Benny Hooper fell in the well in Manorville, Long Island, a Plough staffer did a brief phone interview with one of the key would-be rescuers.

But perhaps the biggest secret weapon of all in the Plough program arsenal is the fixed and rigid training program through which disk jockeys and newscasters on the Plough stations go. Harold Krelstein asked me specifically not to go into detail on this, and I won't. But I may say that Plough d.j.'s are most carefully trained to do the one job that's most important to the advertiser, most effectively: Win friends, and influence people. And a listen to any Plough station will show how well they do same. As I said, it's people like Harold Krelstein, who have brought radio out of the doldrums into one of the lushest phases in its history.



32.0

Nielsen
average rating
for 30 months to
date ...

The Millionaire

...this hit of hits may
still be available in
your market under
its new syndicated
title of

*If You
Had a
Million*

If You Had a Million

...has tripled its sponsor list in a few short weeks!...

is the only new syndicated availability with a rating record in the "golden 30's"...

has beaten its nearest competitor for 30 months on the network, with an average 33% bigger audience!...

in recently released Nielsen roundup for 1956, it ranked No. 1 among all dramatic series (as THE MILLIONAIRE)!

There is no mystery about why this program has been "top 10" for so long — Suppose someone handed you a million dollars!...

39 ultra-dramatic
half hours on film
immediately available
thru your MCA TV
Film Syndication
representative

mca tv

598 Madison Avenue, New York 22, N. Y. (Plaza 9-7500)
and principal cities everywhere

35 YEARS OF SERVICE
WMAZ-RADIO

Jimmy Vinson

Though he's not been with us all those 35 years (come October) Jimmy Vinson helps us keep the good will, loyalty, and high listenership, all over Middle Georgia, that we've built up over those years.

Jimmy is, by every measurement, Middle Georgia's favorite emcee, and master of the turn tables on two of WMAZ Radio's (again AND Middle Georgia's) outstanding shows: the morning "Merry-Go-Round" from 7:15 till 9:00; and the afternoon "Jimmy Vinson Show" from 4:00 till 6:00.

The ratings confirm it, and so do Jimmy's SALES RESULTS. Get on the "Merry-Go-Round" with Jimmy Vinson, and SELL your product in Middle Georgia!

10,000 WATTS
CBS

**WMAZ
RADIO**

MACON, GA.

National Rep:
AVERY-KNODEL, INC.

Women's week

Do-it-yourself nails: A new beauty aid is now being marketed for wives whose husbands bring home unexpected guests frequently and on no notice (and that puts agency wives tops on the list). It's the new Ten Day Press-On Nail Color, being introduced by Harrison Laboratories (through Product Services) with a \$1.6 million ad budget, principally in spot tv.

"If a woman has resigned herself to wearing liquid nail polish which cracks and peels after a few dishwashing chores, the new plastic finger makeup will be the answer for her," say Paul Cohen, chairman of the board of the company.

Lady program director: Patti Searight, WTOP, Wash., D. C. program director, sees her career as distinctive for one reason only: "I'm the only woman program director of a 50 kw. radio station in the U. S., and I got there on the devious path which led from a B.A. in bacteriology and chemistry."

She got into radio via the secretarial route at WTOP, which at that time "didn't need writers, industrialists or laboratory technicians, the only job categories I'd had experience in. From there, it seemed only a hop, skip and jump to assistant program director and later, program director."

In the latter capacity, Patti schedules and realigns existing programming, initiates new shows for the station and produces some shows. Her advantage as a woman program director, she feels, is the fact that she knows male-appeal shows because her educational and scientific background gave her a perspective different from the average woman's; yet she obviously knows what women like to hear as well.

In her spare time, Patti acts as chairman of the nominating committee and program committee of AWRT, Washington, D. C.

"West Coast's Arthur Godfrey": That's the name Betty White, star of ABC TV's *Date with the Angels*, used to be known by when she had a show on KLAC, Los Angeles.

"We really worked in those days," Betty recalls, with relatively little nostalgia. "I was on five hours a day, six days a week, and that's a lot."

Betty has these tips to lady telecasters in the homemaking field:

1. Vary the format. Giving recipes isn't enough for today's spoiled viewers. They want to be entertained.

2. Don't get too charming. Women are suspicious of unctuous manners.

3. Shake off the "idiot sheets" and just talk straightforward and down to earth. The occasional fluff may be a welcome relief and throw the woman's sympathy your way.

"Where men are concerned," says Betty, "a gal on tv doesn't have to worry too much. Guys are just kinder and more sympathetic toward women to start with, (and maybe a little more gullible too)."

In the
nation's
Capital,



WRC IS THE NEW SPEAKER OF THE HOUSE!

Nielsen* proves most radios in Washington are tuned to WRC. For the total week, WRC wins a 33% share of the total station audience—a resounding 32% advantage over the second station! Balanced programming keeps the average high.

Starting off the noon-to-3 PM time period, for example, famous Washington reporter Bryson Rash far outstrips other broadcasters in his time period with a 32% share of audience. In a four-week period he reaches nearly a million homes an average of more than 5 times each. Personable Patty Cavin follows, winning a 29% share and reaching 857,000 homes an average of almost 5 times each in just four weeks.

And now, WRC's popular Gene Archer has begun a brand new 1-2 PM music show to round out local programming in this time segment.

In Washington's 17-radio-station market, you'll find this balanced programming of WRC's tips the scale in your product's favor. Have WRC Radio speak for you now in the nation's Capital.

WRC • 980

*NSI Report—Washington, D. C., Area—January, 1957

WASHINGTON, D. C. SOLD BY  SPOT SALES

49th an Madiso

Handy Bookmark Series

FREQUENCY

There are all kinds, but the kind that really stirs the heart of Al Terrence is the sales frequency that boosted his annual carpeting sales volume from \$200,000 to \$3 million in four short years.

KTTV's part in this growth is a matter of record...Al's record...

Al asks each new customer what brought him to the Al Terrence Carpet Company, and more than two-thirds cite Paul Coates' Confidential File and KTTV.

There's much more to the story. Just ask Al Terrence. Better yet, ask your KTTV sales rep for the full KTTV story on frequency...

KTTV
Los Angeles Times-MGM
Television
Represented nationally by BLAIR-TV

Keep your place in Los Angeles with KTTV

"Profit per square foot"

I was very much interested in the item in Sponsor-Scope (page 10 of the June 22 issue) relating to the importance of "profit per square foot."

This was the subject of a study we made more than a year ago and which we have outlined in a small booklet, "Food store profit study." The booklet is a condensation of a 45-minute motion picture made from that study.

James P. Duffy, *adv. mgr., Genesee Brewing Co. Rochester*

• SPONSOR readers might be interested in the booklet James Duffy refers to, which provides comparative figures for products on a profit per square foot basis in various areas of New York State. He will provide copies.

Not too happy anniversary

On behalf of all ex-Biowites—many thanks for your "Happy Anniversary" greeting in your 27 June '57 issue. None of us are celebrating, but we're all grateful to our many friends in advertising for helping us through a difficult period.

Larry Deckinger, *v.p. media and research, Grey Advertising, New York*

Local radio sells itself

In reference to your "Sponsor Hears" feature, June 29th issue, the bit that states, "If, on a trip, you've tuned your car radio to a small town station and wondered how it was able to snare so many local merchants, the odds are that a crew of high pressure contest promoters has been working the area."

I would like to say that I have sold local radio in a small town for almost 10 years. We have over 150 local accounts. These good people think that local radio is terrific. We were able to do this without the help of a crew of high pressure contest promoters.

If Sponsor Hears would take the time to find out, they would discover that there are many, many small town radio stations that are doing an excellent job for local advertisers on their own.

John T. Rutledge
asst. gen. & comm. mgr.
WVJS Radio, Owensboro, Ky.
(Please turn page)



Kansas' Leading Radio Station

WIBW

CBS-580 kc-5000 watts

Topeka's Only Television Station

WIBW-TV

CBS-ABC—Channel 13—316,000 watts

Serving Topeka and the booming
industrial-agricultural Kansas market

are pleased to announce
the appointment of...

AVERY-KNODEL

INCORPORATED

NEW YORK ATLANTA DALLAS DETROIT SAN FRANCISCO LOS ANGELES CHICAGO

as exclusive
national sales representatives

WIBW and WIBW-TV are a Division of Stauffer Publications, Inc.
Affiliated with the Topeka State Journal and Topeka Daily Capital

49th and Madison continued . . .

KMID-TV
has it covered!



OIL-RICH "WEST TEXAS"

centered in the
Metropolitan Twin-Cities,

MIDLAND-ODESSA
KMID-TV CONFIRMED*

FIRST, 7 a.m.-Midnight

in the morning (ARB)
in the afternoon (ARB)
in the evening (ARB)
in quarter-hour firsts (ARB)
in the top 15 half-hour programs
(10 out of 15—Pulse)
in the top 10 multi-weekly programs
(7 out of 10—Pulse)
in local programing (ARB and
Pulse)
in number of national accounts
in tv homes

*ARB, DEC. 1956, TELEPULSE APR. 1957

FULL POWER 100 KW

KMID-TV
CHANNEL **2**
NBC **ABC**

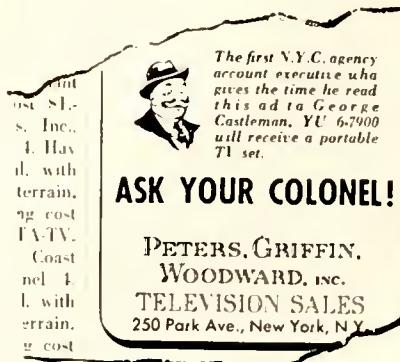
Reps. Venard, Rintoul,
and McConnell, Inc.

South by Clark Brown Co.

Buried treasure

I thought you would be interested to know, if you haven't discovered it, that one of our six one-sixth page advertisements in the June 22nd issue carried a buried offer.

This advertisement, on page 58, contained one paragraph which read "The first N.Y.C. agency account executive



PGW ad in SPONSOR 22 June

who gives the time he read this ad to George Castleman, YU 6-7900, will receive a portable tv set."

The first and winning call arrived in my office a few moments before I did on Monday morning. It was from Mr. F. J. Knittle of Ted Bates, who reported that he had read the advertisement on Saturday night.

This only proves again that SPONSOR is read thoroughly by the right people and that it pays to watch PGW advertising.

George C. Castleman, new business development, Peters, Griffin, Woodward, New York

Nighttime radio breakthrough

The article entitled "Who will make the big nighttime radio breakthrough?" which appeared in the June 1 issue of SPONSOR is the most enlightening radio article I have read in a long time. I feel here is an article that should be in the hands of every timebuyer called on by a local station.

Lee Morris, sales department,
WSB Radio, Atlanta

SPONSOR chosen for BPI

It is a pleasure to be able to inform you that your publication SPONSOR has been chosen by vote of the subscribers for the Business Periodicals Index.

The indexing process involves a careful reading of the articles so that each may be placed under the appropriate subject or subjects with cross-references to related material.

Edwin B. Colburn, chief of indexing services, H. W. Wilson Co., New York

**WHAT
IS
YOUR
PHOTO-
GRAPHIC
MAL-
ADJUSTMENT
?**

- 1) QUALITY ?**
- 2) SERVICE ?**
- 3) PRICE ?**

**THESE ARE THE 3
BIG PROBLEMS**

**Let us cure them for you
as we have done for some
of the top business firms
and advertising agencies**



BAKALAR-COSMO
Photographers

119 W. 57th St., N.Y.C. Ci. 6-3476
PHOTOGRAPHERS FOR SPONSOR

BAKALAR-COSMO
119 W. 57th St., N. Y. C.

Gentlemen: Please have your representative Phone Drop in

Date _____ Time _____

Firm _____

Address _____ Tel. No. _____

CHANNEL 7's **SUPERMARKET**

1,788,361*
WSPA-TV 75 MILE



OF THE SOUTH
PEOPLE WITHIN THE
COVERAGE AREA

**BIGGER
THAN
ATLANTA**

75 Mi.
**1,557,764
PEOPLE**

**BIGGER
THAN
NEW ORLEANS**

75 Mi.
**1,260,360
PEOPLE**

COUNTED POPULATION
A. D. RING AND ASSOC
1950 CENSUS

Channel 7's Coverage Extends
Beyond the 75 Mile Area

National Representatives,

Geo. P. Hollingbery



WSPA-TV 
SPARTANBURG, S. C.

**THE ONLY CBS, VHF STATION
SERVING THE SPARTANBURG-GREENVILLE SUPERMARKET**

SPRING, SUMMER, FALL, WINTER..

**IN ALL-SEASON
RATINGS ZIV SHOWS WIN 1ST**

Meet Laurence Roslow, Associate Director of PULSE, Inc. He and his staff of statisticians are constantly converting home interview reports into reliable program ratings. Their impartial findings, as you see in this ad, emphasize the fact that Ziv shows rate great!





"HIGHWAY PATROL"

Starring
BRODERICK CRAWFORD

**1st AMONG ALL
SYNDICATED SHOWS
IN MARKET AFTER
MARKET!**



"MAN CALLED X"

Starring
BARRY SULLIVAN

**1st AMONG ALL
SYNDICATED SHOWS
AGAIN AND AGAIN!**



"SCIENCE FICTION THEATRE"

Your host
TRUMAN BRADLEY

**1st AMONG ALL
SYNDICATED SHOWS
IN MARKETS LIKE
THESE:**

ZIV'S NEWEST CHALLENGER FOR

NO. 1 RATING POSITION!

"THE NEW ADVENTURES OF

MARTIN KANE"

starring Academy Award Winner
WILLIAM GARGAN!

For an eye-opening audition
and an eye-popping sales plan,
wire or phone ZIV today. You
will be the most happy fella
with the No. 1 show in your
market!

FALL

38.2

#1 in Cleveland

BEATS: Ed Sullivan, Climax,
Perry Como, Dragnet and
many others

ARB—Oct '56

SPRING

36.1

#1 in Nashville

BEATS: Ed Sullivan, Drag-
net, Jack Benny, Bob Hope
and many others

ARB—Mar '57

WINTER

38.7

#1 in Seattle-Tacoma

BEATS: Ed Sullivan, I Love
Lucy, Groucho Marx, \$64,000
Question and many others

ARB—Feb '57

SUMMER

35.3

#1 in Detroit

BEATS: I Love Lucy, Perry
Como, Groucho Marx, Drag-
net and many others.

ARB—June '56

FALL

30.7

#1 in Baltimore

BEATS: Ed Sullivan, Perry
Como, Groucho Marx, Play-
house 90 and many others.

ARB—Oct '56

SPRING

24.3

#1 in Providence

BEATS: Wyatt Earp, Danny
Thomas, Ozzie and Harriet,
Studio One and many others

PULSE—MAY, '56

WINTER

34.3

#1 in Birmingham

BEATS: Dragnet, Lawrence
Welk, Playhouse 90, Wyatt
Earp, and many others.

PULSE—Feb. '57

SUMMER

27.2

#1 in Dayton

BEATS: Ed Sullivan, Law-
rence Welk, Disneyland, Phil
Silvers and many others.

ARB—July, '56

FALL

49.8

#1 in Portland

BEATS: \$64,000 Question,
Perry Como, Bob Hope, Play-
house 90 and many others.

ARB—Nov. '56

SPRING

26.5

#1 in Chicago

BEATS: Groucho Marx, Drag-
net, Wyatt Earp, Sid Caesar
and many others.

ARB—April, '55

WINTER

50.7

#1 in Omaha

BEATS: Perry Como, Grou-
cho Marx, Jack Benny, Drag-
net and many others.

ARB—Feb '56

SUMMER

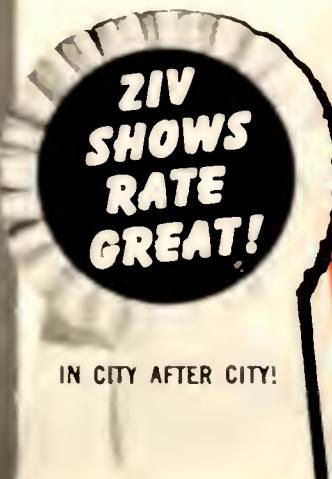
39.5

#1 in Jacksonville

BEATS: Groucho Marx, Drag-
net, Wyatt Earp and many
others.

PULSE—July '56

TIME AFTER TIME . . .



IN CITY AFTER CITY!



Know Charlotte by the company it keeps

Bank debits "a dependable indication of business activity," show Charlotte keeps company with many "first fifty" cities.* For major results, give Charlotte a major appropriation. And, of course, spend it on WBT Radio which exceeds the next largest Charlotte radio station in total weekly coverage (NCS #2) by 894.9%.

*Standard Metropolitan Area Population

Providence \$1,571,397,000 • San Antonio
\$1,462,297,000 • Charlotte \$1,326,042,000
• Phoenix \$1,262,642,000 • New Haven
\$1,103,819,000

Represented Nationally by CBS Radio Spot Sales



JEFFERSON STANDARD
BROADCASTING COMPANY



Part of a Series on Nighttime Spot Radio



ARE LOWER RATES

NEEDED TO SELL



NIGHTTIME SPOT RADIO?



Sellers disagree. One camp (mainly Petry) calls for a rate cut to focus attention on nighttime. Most others contend that radio rates are too low as is. Buyers, surprisingly, seem almost as interested in better selling and better programming as in a rate cut

Since nighttime radio went into its deep coma under the magic spell of television, timebuyers have been accused of suffering from "night-blindness." The assumption was that they closed their eyes to the fact that some listen while others watch, and that dollars invested after 7 p.m. in spot radio can pay a healthy dividend.

A SPONSOR survey of agencies throughout the country (in the form of questionnaires to a sampling of timebuyers and media heads) showed this to be untrue. Their interest in night-

time radio runs higher than was suspected. They suffer more from uncertainty than from "night-blindness." They are, in general, more than willing to sail for it. All they ask are charts on which to set their course. And a few other assurances that will lead them to recommend nighttime buys to their clients.

Of particular significance was the number of respondents who foresee an increase in nighttime spot radio after 7 p.m. this fall. Of the timebuyers responding to the questionnaire, 50% ex-

pect a small increase in nighttime spot radio; 35% do not anticipate any change. A big gain is expected for nighttime by the remaining 15%. It would be safe to bet that a year ago, practically 100% would have answered, "No gains anticipated."

In answer to the question: "What will it take to sell more clients on use of nighttime radio?" buyers were divided on what they would consider most important—lower rates, better documentation by reps, or better nighttime programming. Most of the buyers

**'A SPONSOR survey of timebuyers finds many
hoping for lower rates at night. But they also look for
better sales documentation and programing'**

voted for lower rates, followed closely by those who said better programing would be the prime answer. A considerable number asked for better documentation and proof of results from sellers. (For complete results of this survey, see SPONSOR's Tv and Radio Basics, out 27 July.)

Among sellers, the subject of rates is always a highly volatile one. Thus when Edward Petry & Co. recently became the spearhead of a drive to have radio stations reduce their nighttime rates to one-half of daytime, they be-

came the vortex of a whirlpool of controversy. A mixture of orchids and brickbats greeted their "Crusade for Nighttime Radio," most of the orchids coming from agencies and advertisers and most of the brickbats from other reps, stations and broadcasting groups.

Reps and stations who, over a period of several years, have been paring their nighttime rates or achieving the same effect through raising daytime rates while nighttime retained its status quo, are naturally reluctant to hear any more on the rate subject. But what-

ever comes of the Petry "crusade," it will have achieved one thing—focusing attention on the fact that nighttime radio deserves a long, hard look.

"Our original aim," says William B. Maillefert, Petry's vice president in charge of radio, "was, and still is, to focus advertisers' attention in a dramatic way on nighttime radio, since it has been overlooked."

In essence, the Petry plan calls for reduced night rates that would begin at 7 p.m. with night announcement packages going as run-of-schedule or rotating from 7 to 10 or 11 p.m., but with limited choice of days of week. Packages would be at 10-, 15- or 20-per-week levels only. Current day packages or straight rate announcements might apply for night minimums, but not vice versa. Packages at these lower prices would be applicable for minutes or breaks, but no separate minute, break or quickie packages. They would be pre-emptible by other higher priced spots on one week's notice.

There are many reps and stationmen who would rather pretend that Petry never said a word. They feel that spot radio is already a bargain buy and that any blanket rate reduction in nighttime would serve no other purpose than to "downgrade" radio. Others consider the Petry idea "behind the times," inasmuch as they already have readjusted their nighttime rates on such bases as cost-per-1,000, ratings, proof of performance.

In short, the sellers' bivouac is divided into three camps: (1) those who feel that it will take a rate reduction to attract clients into nighttime; (2) those who believe rate readjustments are strictly an individual, station-by-station affair; (3) those who consider nighttime already realistically priced in most cases and that the attraction of clients to it will stem from factors that have little to do with cost.

"Rates for nighttime spot radio in effect right now," says Robert H. Teter, vice president and director of radio for Peters, Griffin, Woodward, Inc., "enable an advertiser to buy 9.6% more radio families at night—between 6 and 10 p.m.—than in the popular morning times between 6:30 and 9 a.m., at the same cost, and with essentially the same audience composition." These facts came to light dur-



Advocate of lower rates for nighttime radio is William B. Maillefert, vice president of Edward Petry & Co., shown here cutting rate card

ing a 10-month study by PGW and are detailed in the firm's newly published presentation, "Nighttime—One of the best advertising buys in radio."

Between 6:30 and 9 a.m., according to this PGW study, the audience composition is 39% men and 51% women; from 6 to 10 p.m. it changes only slightly—42% men and 46% women. In the traffic hours, the radio families reached in and out of home are 786,611 while at night, 650,511 are delivered. The cost-per-1,000 between 6:30 and 9 a.m. is 80¢ against 73¢ between 6 and 10 p.m. The PGW study was based on 23 stations, representing 31% of the total U.S. radio homes. The obvious interpretation of this study is that there's nothing wrong with nighttime rates now.

CBS Spot Sales leaves rate-setting up to its stations and reports that those stations are generally holding to present cards. All the same, they say that these cards are under study.

"Nighttime is the direction in which

radio will have to expand," says Adam Young, Jr., "and we're trying to do all we can to speed that expansion. This firm does not believe in any sweeping cut in rates to bring nighttime to half of day rates, but in the un-rated periods after midnight, its stations pretty much follow this pattern. In the rated hours of night (from 7 to 11), it prefers to establish rates on the basis of cost-per-1,000."

"Many stations are delivering audiences right now," says Raymond E. Henze, Jr., of John E. Pearson Co.'s radio department, "providing advertisers with excellent buys based on present rates. In some instances, however, downward adjustments for nighttime rates are called for. Where such adjustments are necessary, they should be taken up on an individual basis. No wholesale rate cut should be considered."

But how do the timebuyers who replied to SPONSOR's questionnaire feel about night radio rates? Naturally,

price is a prime consideration of any buyer. Perhaps it was this inherent loyalty to clients that prompted most of those who sighted "lower rates" as the prime wedge that will open nighttime radio business. Nevertheless, some of the remarks they took the trouble to note on their replies show that their emphasis on rates did not stem from snap judgment but rather from careful thought. Here are a few random comments:

- "Radio should recognize the competition from tv and change their rate cards. We consider night radio less valuable than usual Class 'C'—very early a.m. Rates don't follow."
- "Bring nighttime rates into a more favorable relationship with existing daytime rates."
- "Easiest way to sell nighttime is to sell an all-encompassing spot package which includes both day and night as a single buy."
- "Rates at night are too high con-

(Please turn to page 86)

How sellers look at need for nighttime spot radio rate cut

PRO

"Now you can buy twice as many spots at night!" is a dramatic way to convince advertisers to at least give nighttime spot radio a real try. This is the feeling of Bill Maillefert, v.p. at Petry, who launched "Crusade for Night Radio."

"Our original aim," says Maillefert in explaining the Petry plan to suggest that stations drop nighttime prices to one-half of daytime rates, "was, and still is, to focus advertisers' attention dramatically on nighttime radio since it has been overlooked by them badly in the past few years."

To work, the Petry "crusade" needs the cooperation of a majority of stations in a great number of markets. Says Maillefert: "Agencies have said they might be interested at the right price and if they can get equitable night rates on a broad regional and national scale for their clients."

"The important thing to remember," says Maillefert, "is that nighttime spot radio is an industry problem rather than an individual station problem." In planning fall schedules, he feels advertisers "can count on re-priced, rock-bottom, economical night spot radio in most markets."

CON

The evolution of "The new radio of the television age" is foreseen by Robert H. Teter, vice president and director of radio for Peters, Griffin, Woodward, Inc. A 10-month survey has convinced Teter that night radio is in the cards.

Teter sees radio at night as a bargain buy without any reductions in cost needed. The new presentation on nighttime radio prepared under his direction shows that a client can reach more people with nighttime than in the morning traffic times at same cost, thus no rate cut is indicated.

"Between 6 and 10 p.m.," says Teter, "a client can reach 9.6% more radio families than between 6 and 9:30 a.m. and at the same cost." What is more, the PGW study shows audience composition to be substantially the same in the two time periods in regard to men and women listeners.

The same study shows the cost-per-1,000 to be 80 cents in the "prime" morning time against 73 cents between 6 and 10 p.m. "Advertisers should examine their positions," he says, "as well as their attitudes toward nighttime spot radio. It offers them a powerful selling opportunity."



THEY BANKED ON 'SOMETHING DIFFERENT'

Ohio bank breaks some precedents in using tv for the first time. 90-minute film 'Something Different' has no commercial interruptions, no host.

Commercials show only actor's hands and toy props

John D. Metzger, radio and television production manager of Byer & Bowman advertising agency in Columbus, Ohio, tells the story of how a local bank decided to use television for the first time. He gives a blow-by-blow of "How we banked on 'something different'" and how this approach paid in deposits and promotional dividends.

When Jim Kelso, our account executive on the City National Bank and Trust Co. account, dropped a list of new feature films in the office of bank

vice president Charles McCoy, we never dreamed it would lead to the most successful bank advertising vehicle ever seen here in Columbus.

But it did just that.

McCoy asked what the list was. Said Kelso: "The Warner Bros. films available as a nighttime feature film package on WTVN-TV." Cost for the film and time was \$600 per week, not including commercial production and a host to m.c. the films.

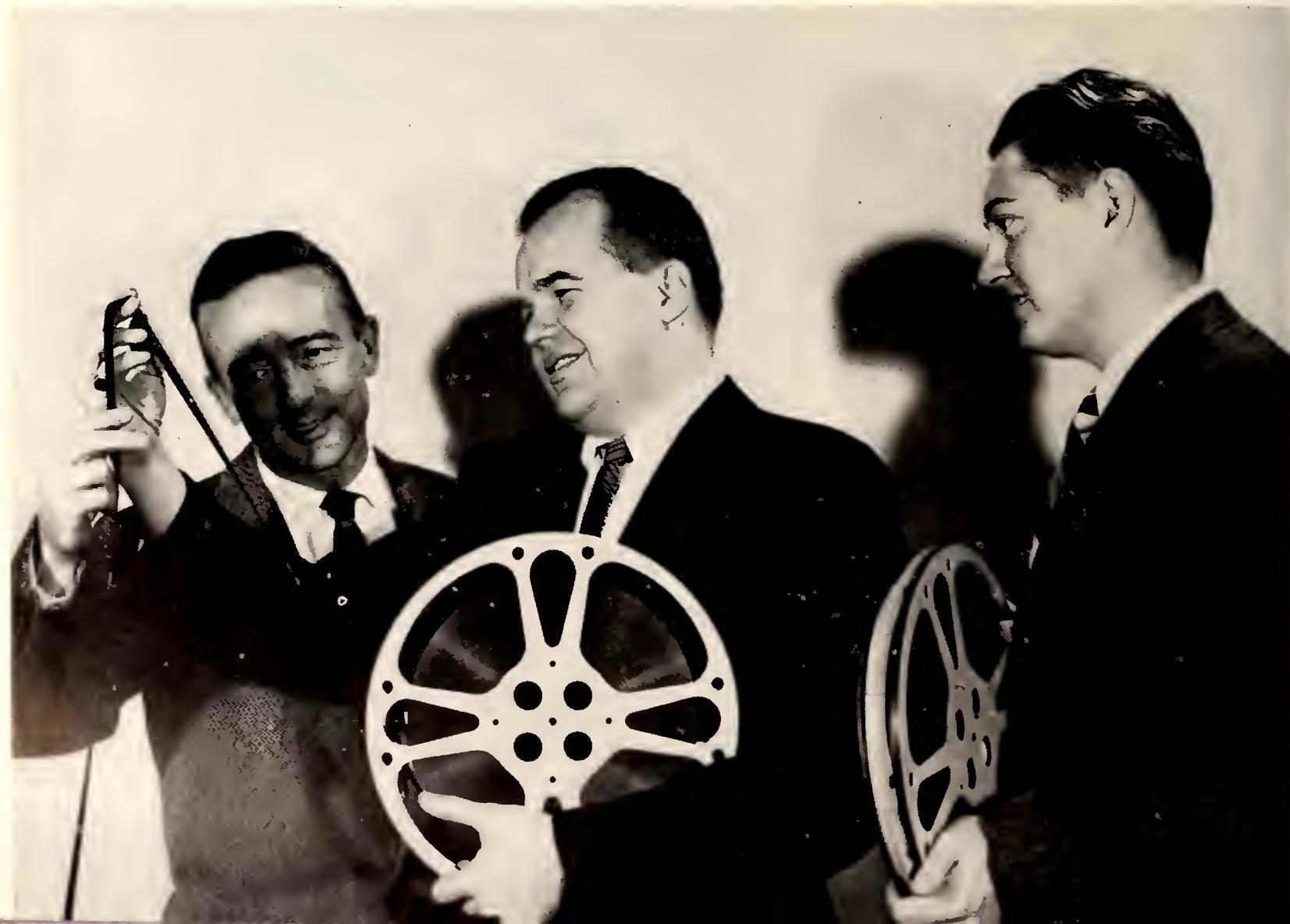
Then came questions as to cost, time availabilities and "away we went."

McCoy decided City National was ready to sign if satisfactory arrangements could be made, and we at the agency went to work.

This property had to be just right. Here was a challenge offered to prove to a client in its *first* television venture that television is highly effective.

The right time slot: First came the time. We wanted a good tune-in and yet we had to be careful of program competition. With an hour-and-a-half movie, we needed a time when people

Off-beat approaches came from (l. to r.) Jim Kelso, Byer & Bowman; Chas. McCoy, City Nat'l Bank; Wm. Zimmerman, WTVN-TV



HING DIFFERENT'

could stay with it. WTVN-TV offered, among other times, Saturday night at 10:30 p.m.

The average tune-in at that time, according to all three rating services (ARB, Pulse, Nielsen), was between 45 and 50%. If we could get a fair share of that, it ought to be good. Then, too, people wouldn't mind staying up a little later on Saturday night.

Our competition? The *Hit Parade* on one channel, *You're on Your Own* on the other. One a musical, the other a quiz show. So we would have drama. It seemed okay.

Vice President L. F. Stroeser, the bank's advertising manager, and McCoy put the final approval on this time, an action neither has regretted inasmuch as two of these same three rating services give us No. 1 in that time segment and the third one rates us a very close second. The rest of the evening after 11 p.m. we're a strong first according to all ratings.

Uninterrupted showing: The cost, time, station and program material were right; now what? We had to have a gimmick. It was easy, or it seemed so, as Charles McCoy suggested we "run it without interruption—no commercials at any time during the movie."

This idea has often been discussed in the trade, but City National was progressive enough to see what a unique appeal this no-commercial concept would have.

Now we needed a title to fit the program and at the same time be promotable—something that would sell itself and pique the imagination. We were sure people would appreciate the show, but how to get them to tune in?

After a four-hour brainstorming session with the station's film director, the sales executive assigned to the account, the local sales manager and account executive Kelso, we were about to give up.

Then a chance remark was dropped: "What we really need is a unique title. We need something different." This statement solved the dilemma.



Cameras scan cutouts mounted in studio. They feature bank branches, logos, slogans for live commercials at open and close, superimpositions at breaks



No actor is featured in live commercials, just hands appearing with miniature props which illustrate banking and loan services. Show has no m.c.

This was our title: *Something Different*—because it was.

Something Different stuck, and we've had many favorable comments about the show and the title. One viewer even suggested that we might have called it "Something Wonderful." A newspaper critic said: "truly named . . . the first time anything of this nature has been offered here . . . beautifully handled." So went the comments.

Show without a host: Now to format the show, everything had to be right. We mustn't spoil it now.

Here again the bank management, working with the agency and the station folk, made the job easy: we would use a live camera opening without the usual host, who could possibly detract and almost always seems insincere. The opening would be artistic and simple, to be followed by a commercial. Then we moved directly into the show, a 90-minute feature film *uninterrupted*.

Then the show would be followed by a short commercial, a film clip prevue

for the next week's show, then the live closing. We decided the commercials would be done live with props and miniatures—once again, with no host.

Commercials in miniature: We felt we could make commercials interesting and entertaining by using the close-up approach with only the actor's hands showing and with judicious use of miniatures, toys in most instances. A sample commercial, one of our "home improvement loan" messages, shows how we did it. We used toy cars, mailboxes, play money, miniature tools and even children's blocks in an effort to get as much action as we could to heighten our relatively standard, institutional copy approach.

The standing set for the commercials is a stylized counter of the bank. We show a teller's window and sign, with play money as props.

We sold auto loans, general loans, vacation loans, savings accounts and all of City National's services including bank-by-mail, 24-hour depository,

Word-of-mouth advertising comes from lobby board, movie show dates sent with bank statements

free parking, new three-copy deposit slips and trust service.

Cards with key words are placed on the miniature scenes to point up the audio or voice-over part of our commercials.

The station salesman thought it would be unfair to the client to go through the entire feature film without some identification for the bank. We decided that we would superimpose a slide at or near 11, 11:30 and midnight (if the show lasted this long) with this message, "(title of film) presented UNINTERRUPTED by the City National Bank and Trust Company."

We'd use no audio, merely five seconds of the super at a transitional time in the movie which would not disturb its continuity. This has proven satisfactory. It identifies National Bank as the sponsor and still maintains the uninterrupted theme.

The live opening is very effective with our use of a sidewise camera dolly. We try to give the viewer the feeling the cards (cutouts mounted in the studio, see picture on previous page) are suspended in mid-air and he is moving past them.

Plans for promotion: Well, the on-the-air program was set. How about the promotion for putting it across?

First off, we needed to sell the program internally so we asked the folks at the bank to choose the movies to be shown. We gave them a list of 35 titles including stars' names and asked them to select their 13 top choices.

Then, going by the titles with the most votes, we made out the schedule. We attempted to balance the viewer's diet; no two heavy dramas in a row, mix 'em up for variety's sake. But the selections were made by the folks at the bank and they are sold on the show. After all, they selected the programming.

Promotional strategy: How could we tell the folks at home? The tv station came through. It constructed theater-style bulletin boards for the lobbies of each of the five branches of the bank and one for the station itself. In a pocket on the board plugging each individual show and the sponsor we placed a list of all the 13 movie titles and the stars.

This same small printed sheet, about 3" by 7", was also mailed out in bank statements at the end of each month. The station gave us 50 on-the-air promotion announcements during the first week of the show and 20 each week for the balance of the first 13-

week order and program cycle.

Now we were prepared to await results and see what word-of-mouth advertising would do because we thought this was to be our most potent promotion. The uniqueness of the idea, we thought, should sell itself.

The happy ending: Does our story have a happy ending? Does it sell?

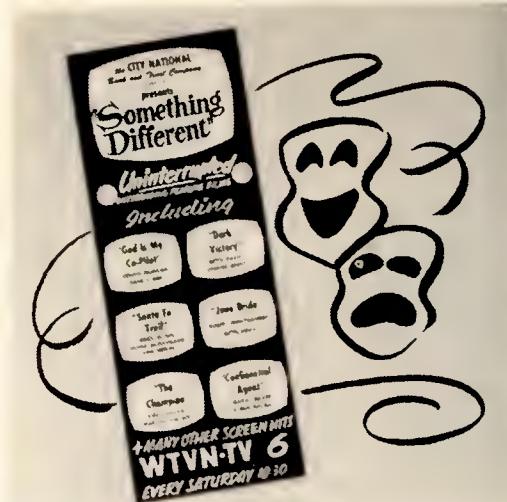
Well, the bank received more than 1,000 letters and cards in response to the query "Do you like the show and want it to continue?"

This on-the-air, reaction-testing announcement was made twice on the fifth program in the series and the mail is still coming in today. All the cashiers and officers of the bank report comments from customers almost every day. The telephone operator there says there have been "many, many wonderful phone calls."

End of the story, or the first part of it: City National Bank and Trust Co. has just renewed for another 13 weeks.

V.p. L. F. Stroefer says: "We firmly believe we are gaining a lot of friends from the tv presentation, and we are convinced this is a valid public service which will show response for several years to come."

"We have seen many direct indications from our patrons and we have gotten many new inquiries." □



End-of-month bank statements include printed schedule of upcoming feature length films to be seen on *Something Different*

Production crew: (l. to r.) director Stan Morris, Announcer Paul Meyers, producer John Metzger of Byer & Bowman agency



New Oasis campaign theme, cool smoking, was pre-tested with ice trick. Agency camera work showed how idea would look on film



Good location for Salem fresh smoke commercial was scouted out by writer with camera, not just developed at the typewriter

HOW TO WRITE TELEVISION COMMERCIALS WITH A CAMERA

You use the camera not to supplant copywriters, but to aid them and tv producers in (1) conceiving fool-proof commercial ideas; (2) getting kinks out of commercials before production; (3) selling commercials to clients

A tv copywriter has a great idea for a cigarette commercial: Show the cigarette encased in an ice cube to get across the idea of cool, refreshing smoking.

A tv art director follows through with a storyboard.

Storyboards are shown to the client and approved.

But will the idea *really* come across on film?

"There's actually only one way to know and that is by working with a camera right in the pre-planning stages," says Stanley A. Lomas.

Lomas, formerly a tv v.p. at McCann-Erickson and v.p. in charge of com-

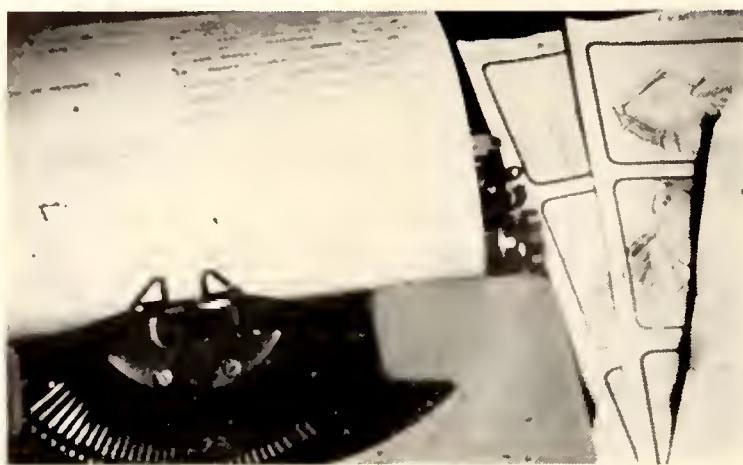
mercials at William Esty Co., calls the technique "the tv comprehensive" and has applied it to creation of commercials for Salem Cigarettes, Coca-Cola, Ballantine and Bulova among others.

The technique itself is not a new one. But it has potential for wider use today as clients and agencies refine their efforts to get the most impact out of every commercial. (See "Tv commercials must dominate an ad manager's time," SPONSOR 6 July 1957.) Among the earliest experiments with so-called "film roughs" was DCSS's technique of translating storyboards to film prior to actually going into production (see SPONSOR 29 November



Stanley A. Lomas, of MacManus, John & Adams, makes pre-test himself

Several top agencies, J. Walter Thompson, DCSS, Esty, McCann-Erickson, have used film to supplement usual storyboard



Copywriting and storyboards may precede or follow making the "tv comprehensive," since camera can be used to find new product uses, copy points, different techniques for film selling



Coca-Cola comprehensive set mood, indicated casting, virtually blocked out shots of film commercials producers. Yet tv comps cost only between \$500 to \$1,000 and take 3 to 10 days to make

1954). J. Walter Thompson, with its own studio set-up, works out both film and live commercials in rough form prior to the actual production. At William Esty and McCann, Lomas worked with the so-called tv comprehensive.

"Their average cost, if there is such a thing, ranges from \$500 to \$1,000," he told SPONSOR. "This is a small premium when you consider the money eaten up by producing an ill-conceived, ineffective film commercial."

As Lomas points out, these tv commercials are billable to the client as "incurred production costs." Furthermore, they're a money-saver to the client in many instances. For example, a New York advertiser threw a \$3,000 commercial out the window because he heard a completed waltz score in the final commercial and felt this gave his commercial a nostalgic flavor rather than the jazz-type beat the product warranted.

"A tv comp could have helped prevent this," says Lomas.

According to Lomas, the tv comprehensive is the answer not only to costly production errors, but to a number of other evils as well. Here's why it has been useful in agency tv depart-

ments from the point of view of those who've seen it in operation:

1. *Stimulates conceiving of copy points.* Tv is a visual medium, after all. Yet, traditionally, copy is developed at the typewriter. Certainly thinking with camera in the hand can give commercials another dimension.

Take the Salem cigarette commercials currently on the air as an example. A new and mentholated brand would certainly want to make the point that it is cooling and refreshing. That's a concept that can easily enough come out of a typewriter, with bright and suggestive phrasing. But no typewriter can conjure up the kind of emotional impact that a mountain brook or fresh stream might have in conveying those words "cooling" and "refreshing."

The opening for the Salem commercials actually did stem from a tv comprehensive with tv producer-writer Lomas marching about the Connecticut hinterlands, camera in hand.

"It's true that not every tv copywriter can be expected to know how to handle a camera," he says. "Yet more of them do know tv production intimately. The tv comp may be the meeting place for writer and producer."

2. *Sells client on a new commercial series.* And that's no minor feat when working from a drawn storyboard and trying to evoke moving pictures from same. (See Bob Foreman's Agency Ad Libs in SPONSOR 6 July 1957.)

True, top clients today are tv-sophisticated. Nonetheless, even for the most television-wise expert, it requires a sizable chunk of imagination to mentally cast and produce from a two-dimensional, black-and-white storyboard skeleton, a commercial.

"It's difficult for the non-tv members of a major agency-client meeting to make their most valuable contributions when they're working from a storyboard," says Lomas. "They'll get either an 'of course, that's what we mean in the first place.' or a 'fine, but that will cost you \$2,000 extra'-type answer. In other words, there's no basis for discussion. The copywriter and art director undoubtedly have their interpretations and so does the producer (though it's different from the previous two); but how to convey these three images to the client and account man?"

3. *Eliminates costly, impractical and ineffective attempts.* There's no test like a camera test to show what



Exploring new location and point of view for Chesterfield commercial was done with two agency staffers at lunchtime. Manhattan view shot didn't work out on film, so idea was discarded without cost.



Hand-flip test, on camera, gives cheap indication of how cartoon characters will look and act on film. Music or voices can be played on tape at same time, thus giving the client a preview of commercial

production difficulties might arise in the studio. By testing General Mills O-Cel-O Sponges on camera, Esty found that a split screen showing a gal wiping spilled liquid from a table with a rag and another gal doing same with a sponge proved more effective than 1,000 well-written words.

On the other hand, the tv comprehensive showed a high-priced dance sequence for a particular cigarette would not have worked out as conceived without doubling the budget.

4. *Helps casting.* Shooting just a few feet of film of a gal with a box of detergent in hand can tell a more complete story than any amount of composite photos and script readings.

5. *May develop new uses of the product.* You can't start experimenting in a high-priced studio with a full union crew on hand. That's the kind of indecision that can cost the sponsor thousands of dollars. Yet there's need for on-camera experimenting to find the proper way to hold the client's product, the most taste-appealing way to angle the camera on a cake and so forth.

"Blocking out shots without camera works fine with a dramatic script where the storyline tends to outweigh

the production," says Lomas. "But in most top commercials, it's the interplay of action and sound, not the words alone, that create the desire to buy. You can't arrive at this combination as effectively by going from paper to final film without this transitional film rough."

6. *Scouting out locations.* With better and better produced and written commercials vying for viewer attention on the air, the premium is upon interesting casting and locations.

A location can look fine to the naked eye and then produce technical problems few tv experts could conceive of without a film run-through.

"We planned underwater shots for R. J. Reynolds Tobacco," he told SPONSOR. "But it was advance camera scouting that showed us where the cameraman might get the bends from having to go too deep to escape muddy currents. I'm not suggesting that every copywriter dive into the ocean with fins and camera before writing an underwater sequence, but our pre-shooting scouting did save the client money in this instance because we didn't have to sail around with a full crew looking for nice transparent waters."

What does it actually take to make a

tv comprehensive in terms of time and talent?

Stan Lomas finds that the average amount of time required is between one week and 10 days, although he recalls completing one or two of them in a couple or three days. Above all, it does take someone in the agency's tv department who can handle a camera smoothly. But, since comprehensives are never shown to the viewing public and only serve to speed up meetings and stimulate ideas, there's no union problem.

"You can start either with a script or with a storyboard or simply from an idea," says Stan Lomas. "The tv comprehensive is a flexible thing and can be as useful as you make it. We've used it at times before an idea got to the copywriting and typewriter stage, at other times, to test copywriters' ideas. It's a wide open field. The only sure thing we've found out about these celluloid storyboards is that they do tend to (1) cut down the actual production time; (2) insure better final production; (3) improve communication with non-tv people in the agency and client offices; and (4) in the long run, save the client both time and money."

TIMEBUYERS RATE THE REPS

As the chart at right shows, top five rep firms among the 31 "rated" by buyers are way out in front. SPONSOR asked buyers what the firm which lags behind can do—even if its financial resources are limited. Key suggestions include: get better clerical help to back up salesmen; hire sales assistants

A few reps are way out in front. "Even these reps are not equally good in all facets . . .

"There's real need for the majority of firms in the rep field to improve their operation."

These are the conclusions SPONSOR reached on the basis of a survey of timebuyers in New York and Chicago (see story 29 June, page 33). The conclusions are dramatized in the chart at right, showing how 31 representative firms ranked in the survey. (Charts previously published showed rankings for the top five firms only.)

The chart reveals a wide gap between the top five or six reps and those that follow.

This does not mean, however, that the top-ranking rep with 1,052 points is say 10 times "better" than the eighth-ranking rep with 101 points. If 30 or 40 rep firms had been listed and buyers asked to rank them in order, then the *exact* number of points might have had more significance.

SPONSOR discarded this research approach, however, as being too unwieldy and unlikely to draw a sufficiently high return from buyers. The questionnaire SPONSOR did send out asked buyers to list five rep firms as the leaders under five categories of performance. Scrutiny of the returns showed that buyers were scrupulous in trying to select firms they regarded as truly the leaders. They did not all merely fill in the same five rep firms in the same order for each question.

What the results come down to is that, whether their relative lead is exaggerated or not by the nature of the survey, the leaders are way ahead.

Just why?

And—more important—what can

the firms which are far behind do about it?

SPONSOR put these questions to some of the buyers who had signed the original questionnaire. In addition, part of the answers were supplied by written comments on the original questionnaires themselves.

Why these five? The leading rep firms have one thing in common, as you might assume: strong station lists. Timebuyers said that inevitably they were influenced by the station lists themselves. The rep with the strongest stations starts out with greater prestige, they pointed out.

However, it's far more than a question of prestige. The best stations attract the most business and make the rep firm strong enough economically to invest in top personnel—from salesmen on down to secretaries. Moreover, buyers pointed out, the stronger the station, the more inclined it is to work closely with the rep and provide him with the best data.

What can others do? Buyers had the following specific suggestions, expressed here in their own words (these are buyers in New York City, contacted by phone and in personal interviews):

- **Sales assistants.** "Reps are judged on the basis of the salesmen. Although the larger reps are better equipped to back up their salesmen, the individual is 90% of the sale—provided his markets are being considered at all. So reps should get top salesmen. If this is prohibitive, then they should use a system of sales assistants. These middle people can be important in providing the salesman with the facts he

needs and in servicing requests when he's out. Many smaller reps rely on answering services—or else there's a secretary who merely answers the phone. The secretaries at the better rep firms can give complete information even when the salesman is out."

Said another buyer: "There's a large pool of bright young men seeking jobs as salesmen at reasonable wages. Perhaps these could break in first as sales assistants to expedite selling for the senior salesmen."

- **Penny-wise.** "It's easy to talk if you don't know the economics, but it seems to me some of the reps are penny-wise and pound-foolish. They won't call stations directly to get facts on availabilities but rather send a letter. This places them at an extreme disadvantage in the current fast pace of buying."

- **Paperwork.** "Even the basic forms used by the top reps are better, more conducive to doing business, more systematic. That's one thing it wouldn't cost any money for a rep to improve."

- **Service.** "Some reps are too concerned with getting new business to service their existing customers."

"Reps must pre-sell the station before the buy is contemplated. Sell with hard facts, clearly and in a short time."

"The good salesman is generally in touch with you. The other doesn't show up until you call for availabilities."

- **Attitude.** "Reps should not be defensive about their stations. They should just state their case. After the buy, they should not argue foolishly. Some reps don't pre-sell enough, but then want to hold a debate after the decision. This only hurts them."

HOW 31 REP FIRMS (NAMES WITHHELD) RANKED IN SURVEY

The chart below goes one step beyond charts published in the 29 June issue of SPONSOR. It includes "ratings" for all 31 rep firms mentioned by timebuyers in SPONSOR's survey. Previous charts included only the top five. The survey itself was conducted by mail in June. Questionnaires went to 250 buyers in 70 agencies (New York and Chicago). A total of 60 buyers (24%) returned questionnaires; seven, however, arrived too late for tabulation so that figures below represent results from 53 questionnaires (21%). A check showed, however, that the seven late-arriving questionnaires would have had no significant effect on the tabulated figures. At least 24 agencies, probably many more, are represented. (It isn't possible to tell for sure since buyers were not required to sign names, though many did.)

The questionnaire itself asked buyers to list in order the five rep firms which do the best job under each of

five categories of performance (shown in chart below).

Each time a rep firm was rated number 1, it received five points; a number 2 ranking was worth four points; number 3, three points and so on down to one point for number 5. The totals each rep received under this point system are shown under heading "raw score" below. The "raw scores" were then multiplied by a "correction factor" to produce the "weighted scores."

What was the "correction factor"? It was based on the way in which timebuyers ranked the five categories of performance themselves. Most important categories were: "providing fast availabilities" and "providing thorough availabilities." These got 166 points under the system described above. The ratio between points for these highest-ranking categories and the lowest-ranking category provided the "correction factors." (For details, see charts in 29 June issue, pages 34-35.)

RANK	I. Day-in, day-out selling (1.45)		II. Providing fast availabilities (1.87)		III. Thorough availabilities (1.87)		IV. In-depth data (1.00)		V. Follow-through (1.22)		TOTALS	
	Raw Score	Weighted Score	Raw Score	Weighted Score	Raw Score	Weighted Score	Raw Score	Weighted Score	Raw Score	Weighted Score	Raw Score	Weighted Score
1. Rep A	161	233	142	266	149	279	112	112	132	162	696	1052
2. Rep B	140	203	92	172	126	236	126	126	118	144	602	881
3. Rep C	107	155	87	163	127	238	138	138	94	115	553	809
4. Rep D	91	132	80	150	70	131	64	64	91	111	389	578
5. Rep E	56	81	63	118	55	103	53	53	60	73	287	428
6. Rep F	43	62	47	88	28	52	14	14	44	54	176	270
7. Rep G	23	33	15	28	24	45	18	18	28	34	108	158
8. Rep H	13	19	18	34	11	21	7	7	16	20	65	101
9. Rep I	7	10	14	26	15	28	15	15	9	11	60	90
10. Rep J	6	9	15	28	11	21	14	14	14	17	60	89
11. Rep K	18	26	11	21	14	26	7	7	5	6	55	86
12. Rep L	10	15	16	30	9	17	4	4	7	9	46	75
13. Rep M	8	12	12	22	9	17	8	8	10	12	47	71
14. Rep N	9	13	8	15	8	15	2	2	15	18	42	63
15. Rep O	6	9	9	17	6	11	7	7	3	4	31	48
16. Rep P	1	1	4	7	10	19	9	9	4	5	28	41
17. Rep Q	4	6	7	13	2	4	4	4	7	9	24	36
18. Rep R	7	10	5	9	4	7	5	5	7	9	24	35
19. Rep S	3	4	2	4	6	11	5	5	7	9	23	33
20. Rep T	3	4	5	9	7	13	0	0	3	4	18	30
21. Rep U	0	0	4	7	2	4	1	1	5	6	12	18
22. Rep V	0	0	2	4	3	6	2	2	0	0	7	12
23. Rep W	0	0	4	7	0	0	2	2	2	2	8	11
24. Rep X	2	3	0	0	0	0	6	6	1	1	9	10
25. Rep Y	1	1	1	2	1	2	0	0	0	0	3	5
26. Rep Z	3	4	0	0	0	0	0	0	0	0	3	4
27. Rep AA	2	3	0	0	0	0	0	0	0	0	2	3
28. Rep BB	0	0	0	0	1	2	0	0	0	0	1	2
29. Rep CC	0	0	0	0	1	2	0	0	0	0	1	2
30. Rep DD	0	0	0	0	0	0	2	2	0	0	2	2
31. Rep EE	0	0	0	0	0	0	1	1	0	0	1	1

NOTE: Numbers in parentheses atop each column are "correction factors" referred to in explanation above.

"WHO SAYS AGENCIES DON'T KNOW HOW TO GET MERCHANDISING SUPPORT?"

Merchandising specialist at Emil Mogul says he's using techniques broadcasters told SPONSOR were lacking among agencies. What are they? Mainly common sense, mixed with a good measure of pre-planning and courtesy

In a recent SPONSOR article "Mr. Adman you're missing the boat" broadcasters complained that agencies did not know how to ask for station merchandising support. In this report Jules Lennard, marketing, merchandising r.p. at Emil Mogul details just those approaches the broadcasters call for.

Station operators who've been griping about the way many advertising agencies go about getting merchandising cooperation, as reported in SPONSOR on 27 April, rate a pat on the back for

registering their discontent. Since they're on the receiving end of what must be a stupendous number of merchandising requests, they're certainly in a position to know the score and render judgment. And if exposing the weakness in the ad agencies' merchandising role leads to better all-round performance and improved agency-station relations, as it should, the public squawking will not have been in vain.

However, in justice to agencies with a proved history of successful mer-

chandising work with radio and tv stations, the published record should show that not all agencies are falling down in their merchandising performance. There is a way that a qualified agency, if willing to put in the necessary time and effort, can get a whale of a lot of merchandising cooperation from stations.

My own experience proves conclusively that the vast majority of stations offering merchandising cooperation are anxious to do a good job. In fact,



many of them are real eager-beavers.

But they can't operate in a vacuum. Their merchandising facilities can become really valuable only if they are properly organized and given direction by someone who knows the advertiser's problem thoroughly. Stations can't be expected to do much with glittering generalities and vague requests.

They need help from ad agencies in the form of ideas and material.

They need and should get a planned program from the agency.

They need the agency's personal touch.

They need specifics.

Agencies make a serious mistake if they give station merchandise services the brush-off treatment, as if they were a step-child of advertising—worthwhile if the service can be obtained without too much bother. My contention is that such merchandising is quite valuable—worth a lot of time and effort.

For what it will be worth to others, I'd like to set forth some of the guiding principles and practical applications which have enabled the Mogul agency to get the most in merchandising support for our client's advertising from radio and tv stations.

Just what is wrong with the way many agencies handle their station merchandising programs? As pointed out in the 27 April article, the big bones of contention among broadcasters are: inadequate material and the impersonal approach. Add to this a flood of extravagant and unrealistic requests for station cooperation, and you have an admittedly powerful indictment of agency practices in this area.

Taking last things first, one principle to which we subscribe zealously is: never ask for more than your client really needs.

If we know that a station provides

its advertisers with a full-range of merchandising facilities, we'll request everything that will help our client in that market. On the other hand, we'll politely reject a station's proffered support if the client does not stand to benefit from a certain form of merchandising activity.

The flexibility of our operation has a most salutary effect on our relations with station personnel. A case in point is the station which agreed to support a client with a variety of merchandising aids ranging from marquee displays to personal calls on the retail trade. We advised the station manager that our client's best interests would be served if he concentrated his support on one phase of the program. Result: The station saved time and money by avoiding a wasteful, multi-faceted merchandising program and was able to intensify its efforts in an area where we needed it most.

In tailoring our station merchandising campaigns to a client's needs, we do a good deal more than request a conventional (and hackneyed) mailing to the trade. Nor is a mailing ever prepared for the purpose of impress-

ing the client with a progress report.

I would be committing a flagrant canard if I were to claim that every one of our station merchandising campaigns is geared to the client's needs in a specific market. Obviously, this would be a hopelessly expensive and impractical operation. Tailoring a campaign to a client's needs simply means the process of adapting and adjusting our full-scale merchandising kits to a specific market where local conditions warrant or need special treatment. For the most part, however, we prepare and implement one general campaign for each client.

To cite an example of pinpointing a campaign in a specific market, take the case of the wine and liquor industry. Handcuffed by a welter of conflicting laws and regulations, the industry is faced with promotional problems on a state-to-state basis that arise solely because of differences in governing rules, particularly with respect to distribution. In developing a station merchandising program for the Manischewitz Wine Co., a major air-media advertiser, we scrutinize every market under a magnifying glass. And we make it a



DO your station contacting in a personal way. Write the station manager, follow up on his ideas, suggest your own. Lennard (seated) discusses EERE, Cleveland, car card, with account supervisor Milton H. Gurwitz as Ann Silberman takes thank you note to station

DON'T grind out mimeographed forms for stations. Mass-mailing technique will produce little cooperation. Stations should be handled on individual basis and merchandising tailored to their resources. At right Lennard mugs disapproval of this method

WATCH FOR SPONSOR'S TV and RADIO BASICS

(Fall Facts)

OUT 27 JULY

Features

- TV BASICS**
- RADIO BASICS**
- COLOR BASICS**
- FILM BASICS**
- INDUSTRY BASICS**

AND SECTIONS ON TV
AND RADIO,
TV AND RADIO NETWORK,
TIMEBUYERS OF THE U.S.

INCLUDED WITH YOUR
SUBSCRIPTION TO SPONSOR

MERCHANDISING *continued . . .*

point to key our requests for merchandising cooperation to local distribution conditions. Thus we avoid the wasteful motion of requesting merchandising support which has no value.

Unlike the propagandists who bombard their targets with messages tossed from low-flying planes, we can't afford to scatter our merchandising requests to the media winds. We make good use of all available station directories, which include listings of merchandising facilities, enabling us to identify our target and avoid wasted motion.

But the best lists in the world are inadequate when the personal approach is lacking. We are thoroughly convinced that a personal knowledge of station personnel and station reps is a prerequisite to obtaining maximum mileage for a media merchandising program. Wherever possible, we address our mailings to the right person, whether it be the commercial manager, merchandising, sales promotion or station manager.

Knowing station personnel by name is only half the story. When a manager takes the time to write us a letter detailing the nature of his cooperation, we make it an inviolate rule to reply promptly with a "thank you" note. We don't undersell common courtesy.

Recently, we were somewhat frustrated by the consistently negative reaction of one radio station to our merchandising requests. Having visited the commercial manager on two or three occasions, we telephoned him directly and explained why we were especially interested in his station's support. The personal approach paid off with an effective campaign.

Knowledge of markets and their relative characteristics is a major factor in our department's success in air-media merchandising. Oddly enough, we know of no other agency where this function is performed by the merchandising department. Call it, if you will, a nomenclature paradox, but most agencies prefer to have their media departments handle station merchandising. It is our contention that the merchandising department is closer to the clients' needs and is better equipped for this specialized activity.

The role of the client's sales force in station merchandising should not be overlooked. This is as true on major network campaigns as on spot advertising. On the recent television cam-

paign for Esquire shoe polish (*Caesar's Hour*, NBC TV), we augmented our mailings to individual stations by taking full advantage of NBC's 15-man merchandising field crew.

These merchandising men make regular calls on the retail trade in their territories. They are constantly in the field establishing new contacts and solidifying old ones. Their contribution to the success of our campaign cannot be underestimated. Briefly, this is the way it worked this spring:

1. Each NBC man was furnished with the same merchandising kit sent to individual stations and the client's sales force. The kit was not confined to material on Esquire shoe polish advertising on *Caesar's Hour*. It included the story of the client's complete advertising campaign, the products, and the dealer aids available.

2. The network men coordinated their activities with station merchandising managers and with the client's sales representative in each territory.

3. Copies of reports to us from the NBC men on planned merchandising activity were forwarded to the client's headquarters and to each sales representative in the field. This enabled both the client's sales force and NBC's crew to follow-up requests for station merchandising support.

The two-way flow of information between the client's sales force and our department is important in other areas. As representatives of the advertiser, the salesmen and sales managers are in a position to pinpoint specific needs and problems that will lead to a well-executed campaign in their territories. In addition, their on-the-scene analysis and evaluation provides us with significant information on the failure of a station to deliver the promised goods.

Example: early this year in a letter to the manager of a big Midwestern station, we complimented the merchandising staff for its "impressive" support. A copy of the letter and the manager's report was sent to the client's district sales manager in the station's territory. This is the opening line in his scribbled note on the copy:

"When better baloney is spread, Mr. _____ will be the man for the job. Not only doesn't he ever secure a single display for us, but he even handicaps the displays (we secure)."

Happily, we receive considerably more mail which verifies the effective work accomplished by a vast majority of stations offering merchandising cooperation.



AVAILABLE
THIS
SEPTEMBER



**SPONSORSHIP
OF PROGRAMS**

Like "Dr. Hudson's
Secret Journal",
"Whirlybirds", etc.



**FULL MINUTES
IN TOP MOVIES**

Like "African Queen",
"Moulin Rouge", etc.



**ALL IN PRIME
VIEWING TIME**

Full-length movies at
7:30 and 10:15 nightly,
plus tap-rooted
syndicated films.



**FIRST FULL
COVERAGE OF
SOUTHERN
NEW ENGLAND**



FOR DETAILS

Call Irwin Cowper,
WTIC-TV
General Sales Manager,
or your nearest
Horrington,
Righter, & Parsons man.

3

WTIC-TV

HARTFORD, CONNECTICUT

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"YOU'RE WELCOME"

by say the nicest things, A.A.P. stations. "Certainly appreciate your help on national sales," writes Robert Reuschle, General Sales Manager, WLAC-TV, Nashville, Tenn. "I can confirm these spots to you . . . thanks," remarks Mike Shapiro, Managing Director, KTVX, Tulsa. "We certainly appreciate the efforts of your National Sales Department in signing accounts for us," adds Robert N. Ekstrum, Commercial Manager, WCCO-TV, Minneapolis, Minn.

These comments are typical replies to our letter

announcing the latest sales made for stations by our National Sales Department. Through its efforts, two prominent toy companies purchased two participations a week in A.A.P.'s Popeye cartoons—*wherever they're shown, from coast to coast.*

To harness the pulling power of A.A.P. feature and cartoon programs with the extra strength of this unique selling team, write, wire or phone:

Distributors for Associate Artists
345 Madison Ave., Murray Hill 6-2322
75 E. Wacker Dr., Dearborn 2-2922
1511 Bryan St., Riverside 7-8553
2110 S.unset Blvd., C. Reston 6-5886

Production Corp.
NEW YORK
CHICAGO
DALLAS
LOS ANGELES

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Sponsor asks: How can sponsors make contests pay off? **Newsmaker:** Robert E. Eastman, ABC Radio John Blair's spot radio calculator a handy time-buying tool These clients aren't prime-time blind **Newsmaker:** Frederic R. Gamble, AAAA Broadcasters' reply to admen's critique How close is radio to brand \$ figures? Why not buy more spot? AAAA queried by SPONSOR **Newsmaker:** Kevin Sweeney, RAB **Newsmaker:** Henry Jaffe, former AFTRA attorney Looking back to 1946: Csida Is radio over-commercial? Can Pat Weaver lick his own system? **Sponsor asks:** What are your tips on minimizing legal risks? Should you buy bartered time? Walter Lowen on ad manpower Spot's first quarter 1957: radio, tv up Radio Basics/May **Sponsor asks:** What are your tips on how to hire tv and radio personnel? **Newsmaker:** William S. Morgan, Jr., ABC Radio Who'll make the big nighttime radio breakthrough? Network radio's current clients Interurbia concept: will it revolutionize media? Schulberg's "Face in the crowd" paints seething portrait of tv and admen Fee tv vs. free tv: a debate **Newsmaker:** Robert Seidel, RCA Admen's rebuttal to Schulberg Tv fan heads a network: Leonard Goldenson, ABC **Newsmaker:** Rep. Emanuel Celler, Celler Committee Station WAKE's success story: 50 national clients Radio basics June Timebuyers rate reps: analysis based on SPONSOR survey SPONSOR interviews Don McGannon, Westinghouse Broadcasting Corp.

Commercials and Sales Aids

Camera tricks for various products **Sponsor asks:** How much should film commercial producers contribute to creation of ideas? The art of casting tv commercials **Sponsor asks:** How should you slant commercials to the Canadian market? Hard-sell, Florida style (on WFLA-TV): Csida How to build silhouette spot (Eveready batteries) **Sponsor asks:** Who sells the product better on tv, a stereotype or "off-beat" actor? Live vs. film in tv commercials: Foreman Where does the \$ go? Cost-analysis of Westinghouse spectacular commercial **Sponsor asks:** Can tv commercial soundtracks double effectively as radio commercials? Commercial virtues and vices: Foreman Do your commercials have Madison Avenue droop? (Dave Bascom, Guild, Bascom & Bonfigli, speaks) **Sponsor asks:** How can agencies get the best out of the talent they use in commercials? **Sponsor asks:** What copy points are rejected by the networks most often? NY Film Producers Assoc. show new tv commercials Where does the \$ go? Costs analysis of 3 Bumble Bee commercials

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Who makes the commercial droop? Reply to Bascom **Sponsor asks:** What are the pros and cons of humor commercials? **Sponsor asks:** What should fact sheets for ad lib commercials contain? How to make food look best on color tv (Von's Grocery Co. tips) Should you get on radio's comedy commercial bandwagon? **Sponsor asks:** What are the ingredients of an effective I. D.? Art Directors' Club chooses 1956 top commercials Commercials must be different: Foreman **Sponsor asks:** How long should tv commercial run? Where does the \$ go? Unit production of commercials saves \$ for sponsors Copy chief looks at radio (by Dave McCall of Ogilvy, Benson & Mather)

Cosmetics and Drugs

Mr. Sponsor: John Alden, Norwich Pharmacal **Newsmaker:** John Ewald, Avon Products, Inc. Coppertone stays on top with spot radio Johnson & Johnson promotes "Robin Hood," a shared show Max Factor's Curl Control a marketing man's dream Humphrey's poison ivy remedy hits pay dirt on radio

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Film

Feature film and network plans: Csida Film for tv: 1957 \$120 million film business in 1957 How sponsors are using syndicated film Features' top impact yet to come List of film for sale Sponsor phobias hurt H'wood film for tv: Foreman Features haven't hurt syndicated film: Csida Did Universal-Int'l. wait too long?: Csida Film syndication's 1957 spiral Triangle stations sell feature film time with novel idea 10 agencies control 70% of network film time A fat year for tv film companies: Csida

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2 Feb. p. 31
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30 Mar. p. 16
6 Apr. p. 18
20 Apr. p. 18
27 Apr. p. 33
15 June p. 47
22 June p. 9
29 June p. 20

Foods and Beverages

Horn & Hardart uses radio, tv kid talent shows **Mr. Sponsor:** Waverly Hays, Ralston-Purina Co. Nestle's maximum-viewer plan **Newsmaker:** John B. McLaughlin, Kraft foods Spot tv sparks Nehi's expansion **Newsmaker:** William B. Campbell, Borden Co. Candy industry roundup, part I Candy industry roundup, part II **Newsmaker:** J. Charles Derrick, Pepsi Cola Co. **Newsmaker:** Martin Framberger, Amer. Dairy Assoc. Wong's Chinese foods buys radio public service spots Campbell Soup's new advertising team 2 years later Amer. Dairy Assoc. sells hard to consumer on radio, tv WBCM radio (Bay City, Mich.) sells plenty of fish for Bay Port Fish Company

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NOT LOCAL...

REGIONAL

WRGB
SCHENECTADY-
ALBANY-TROY,
NEW YORK
CHANNEL 6



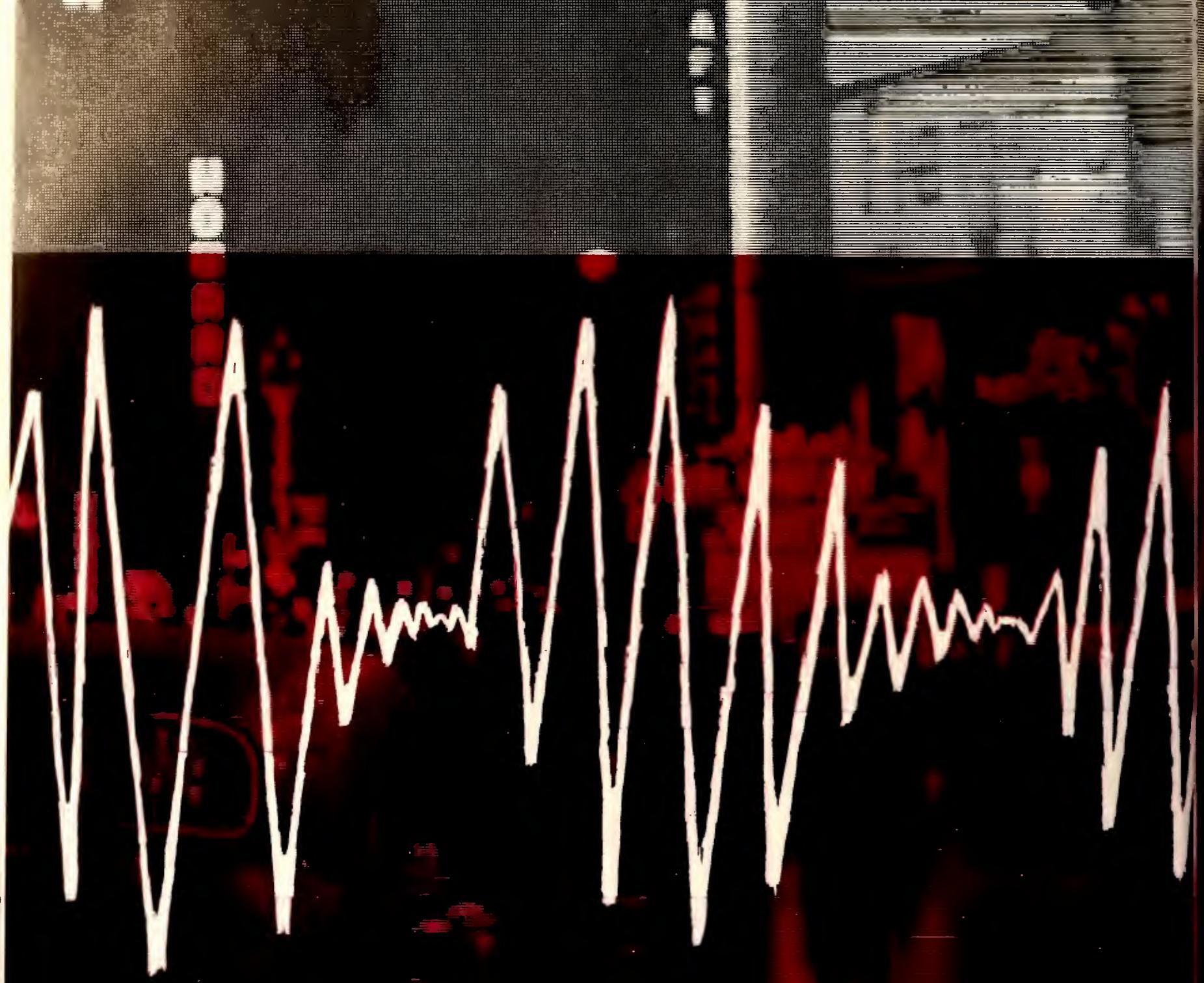
A prestige station that delivers the advertiser's message to a maximum audience in a vital market

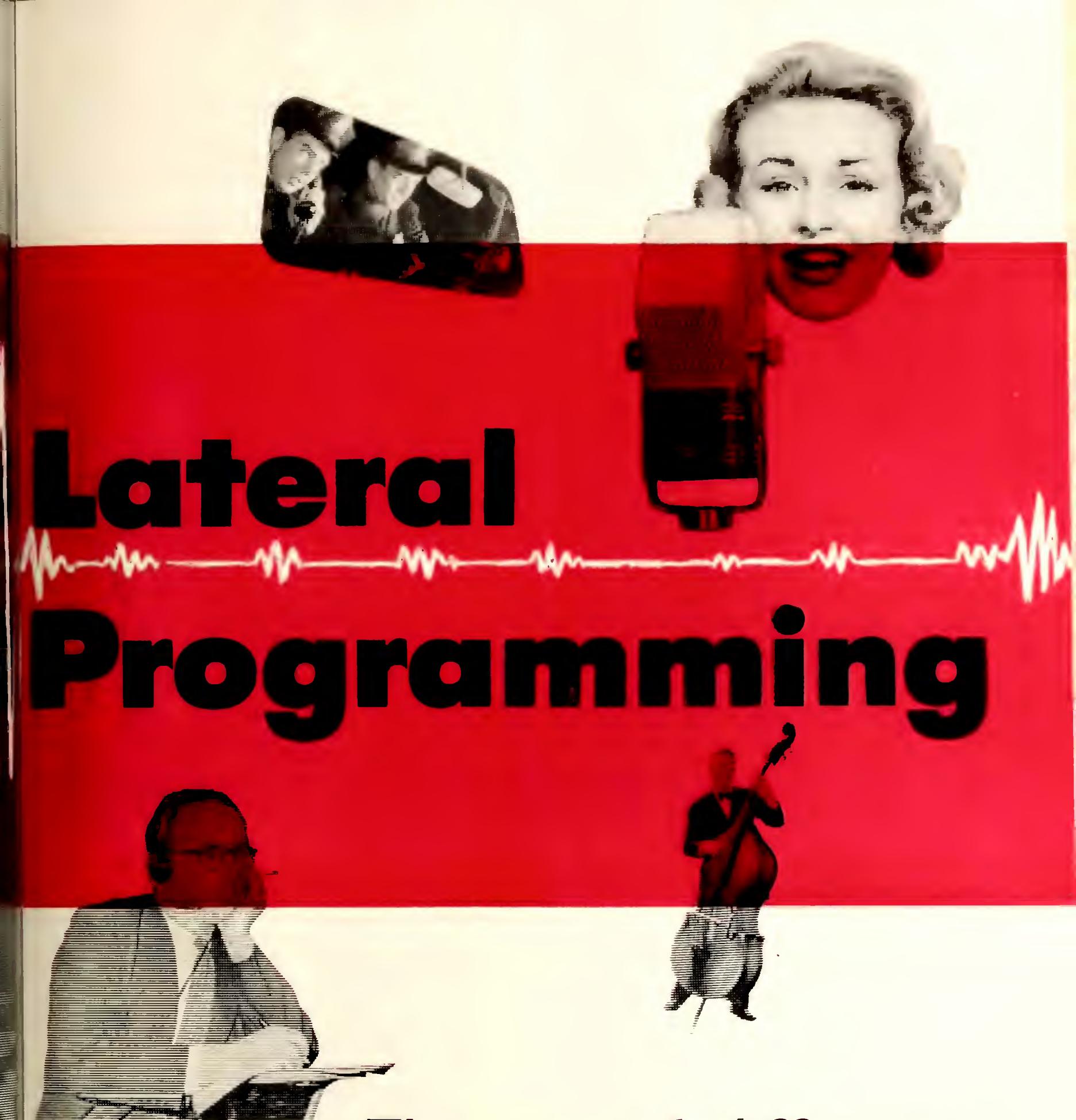
America's Pioneer Television Station serves Eastern New York and Western New England. Meeting our responsibilities, we deliver the finest in programming to more than half a million families in this prosperous region. Thousands depend completely on WRGB's V-signal—their only source of television.

509

WRGB, Channel 6

Represented nationally by NBC SPOT SALES





*The sound difference
in nighttime radio...*

WESTINGHOUSE BROADCASTING COMPANY, INC.



RADIO: BOSTON, WBZ + WBZA • PITTSBURGH, KDKA • CLEVELAND, KYW • FORT WAYNE, WOWO • CHICAGO, WIND • PORTLAND, KEX

TELEVISION: BOSTON, WBZ-TV • PITTSBURGH, KDKA-TV • CLEVELAND, KYW-TV • SAN FRANCISCO, KPIX

WIND represented by A M Radio Sales. • KPIX represented by The Katz Agency, Inc. • All other WBC stations represented by Peters, Griffin, Woodward, Inc.

SPONSOR INDEX *continued . . .*

Home Furnishings

Tv built carpet business for L. A.'s Al Terrence
Englander sells mattresses with saturation radio
and treasure hunt
Off-beat tv sell boosts Serta mattress of Pa.

Miscellaneous Products

Strategy behind Lever's \$3 million net radio buy
Dan River weaves tv into ad budget
Newsmaker: Bay E. Estes, Jr., U. S. Steel
Local Florida real estate developer uses net tv
Newsmaker: Lewis Gruber, P. Lorillard Co.
Mr. Sponsor: David Burke, General Electric
General Cigar Co. uses "Most happy fella" theme
as inspiration for White Owl tv commercials
General Electric Theatre's 3-way strategy
Milner products (Pine-sol, Perma-starch) rise to
fame via radio, tv
GE wows a community with music
Evergreen feed firm buys Oklahoma station's entire
farm activities.
Elite Chicks of Iowa sells for long time on WMT
Newsmaker: Irwin Roseman, Exquisite Form Bras

Programming and Program Information

Survival rate of various net tv program types
Tv comparagraph
Tv pregraming: Fall 1957
Sponsor asks: Is music-and-news the best of all
programing policies?
Tv comparagraph
Is public service programing important to sponsors?
Tv comparagraph
Sponsor asks: What is the future of the daytime
tv soap opera?
U. S. State Dept. honors WNAC-TV's public service
programing
Casualty rate of net tv programs, 1956 season
Tv comparagraph
Net tv program casualties 1956 season listed
Comparison of average net tv program costs, 1956-
57 to 1957-58
Are admen good programing judges?: Foreman
Can the tv homemaker shows come back strong?
Tv Basics/May (formerly Comparagraph)
Cost breakdown of typical live musical hour show
Fall '56 net tv program types compared to '57-'58
Another "meat and potatoes" year for net tv?
Next seasons programing charted
Female program preferences by age group
Nothing new for fall programing season: Foreman
Net tv program survival rate, 1952-1957 seasons
Tv Basics/June (includes Comparagraph)
Cost comparison of net tv program survivors, 1952-
1957 seasons
Sponsor asks: Can tv comedy come back—and how?
Audience for tv specials and spectaculars (NBC
figures)

Publicity and Promotion

Sponsor asks: What have been your most success-
ful publicity projects?
Johnson & Johnson promotes "Robin Hood," a
shared show

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11 May p. 32
11 May p. 34
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J. C. Penney, Louisville retailer, uses WKYW radio
to promote business
Sponsor asks: How can sponsors make contests
pay off?
General Electric Theatre's 3-way strategy
GE wows a community with music
Englander sells mattresses with treasure hunt
promotion

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11 May p. 32
18 May p. 43

Research

1956 research summed up (Quintile study):
Foreman
Sponsor asks: How much do you rely on motivational
research for the content of radio-tv copy?
NCS #2 coverage muddle: SRA formula
NCS #2 problems: too little, too late?
Pulse's new all-media yardstick
Newsmaker: James Knipe, C. E. Hooper, Inc.
Sponsor asks: What is your reaction to Pulse's new
all-media yardstick?
Sponsor asks: How do you measure the impact of
a broadcast campaign?

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2 Feb. p. 23
13 Apr. p. 34
25 May p. 39
8 June p. 5
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Retail Outlets

Horn & Hardart uses radio, tv kid talent shows
White Front, L. A. discount house, uses tv
WTAC (Flint, Mich.) sells nighttime spot radio
with successful campaign for drive-in eatery
Tellers, San Diego discount house, uses tv
Tv built carpet business for L. A.'s Al Terrence
J. C. Penney, Louisville retailer, uses WKYW radio
to promote business
Higbee's, Cleveland department store, likes radio
Von's Grocery (L.A.) gives tips on how to make
food look good on color tv
Friendly furniture chain grows with country music
show
Mercury Outboard dealers break into tv via
WCAU-TV (Philadelphia) by banding together

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12 Jan. p. 34
26 Jan. p. 36
23 Feb. p. 37
9 Mar. p. 32
30 Mar. p. 37
6 Apr. p. 32
11 May p. 36
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Television

Tv results 1956
Sponsor asks: What are biggest untapped sources
of tv \$ which will be developed by the networks
in 1957?
Top 15 network tv advertisers
Survival rate of various net tv program types
1957: Daytime tv progressing, effect of features on
net tv uncertain: Foreman
Audience composition of spot tv shows
Tv's impact on magazines
Corporate funds used for tv sponsorship: Foreman
Sponsor asks: Should tv station breaks be more
than 30 seconds?
Spot tv \$ hit new high in fourth quarter 1956
Average CPM for net tv shows by advertiser
Tv aims for the teen-age market: Csida
Top 10 agencies predict what's ahead for spot tv
Top 200 spot tv advertisers 1956
Watch out for tv's practical jokers!
On fee tv: Csida
The hpyo spot tv needs: creative selling
Puerto Rican television
Tv critics strengthen medium: Foreman
Tv dominates spending of top 100 advertisers

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WCAU-TV means PHILADELPHIA salesmanship



Fastest moving iron in Philadelphia today is the new Mary Proctor Steam and Dry Iron. It climbed to top spot when Proctor Electric Company picked WCAU-TV to launch its new Mrs. America Model. In the test campaign WCAU-TV was the only station used. Sales were twice as high as Proctor's optimistic estimates.

Local sales successes encouraged Proctor to go national with the same type of TV campaign. How did it happen? WCAU-TV gave Proctor full 35-county coverage of the Greater Philadelphia Market, and an audience already tuned in, thanks to programming leadership and the high-rated adjacencies to the Proctor spots. And WCAU-TV effectively merchandised the Proctor advertising. That's what's behind WCAU-TV salesmanship. Can we put some of it behind your product?

W C A U - T V
Philadelphia

The Philadelphia Bulletin Television station. Represented by CBS-TV Spot Sales.
Philadelphia's most popular station. Ask ARB. Ask Telepulse. Ask Philadelphians.



Also CBS for Northeast Pennsylvania

W D A - T V
Scranton

TELEPULSE

RATINGS: TOP SPOT

Rank now	Past rank	Top 10 shows in 10 or more markets Period 1-8 May 1957 TITLE, SYNDICATOR, SHOW TYPE	Average ratings	7-STATION MARKETS		5-STA. MARKET	4-STATION MARKETS								3-STATION AVE.		
				N.Y.	L.A.		Boston	Chicago	Detroit	Milw.	Mpls.	Phila.	Seattle-Tacoma	Wash.			
1	1	Highway Patrol (M) ZIV	22.9	14.8 wrae-tv 7:00pm	13.2 kttv 9:00pm	16.2 kron-tv 6:30pm	18.2 wbz-tv 10:30pm	11.4 wgn-tv 8:00pm	27.5 wjbk-tv 9:30pm	12.9 wtmj-tv 10:30pm	13.7 kstp-tv 10:30pm	21.2 weau-tv 7:00pm	27.7 komo-tv 7:00pm	20.5 wtop-tv 7:00pm	19.7 waga-tv 11:00pm		
2	4	State Trooper (A) MCA	20.3	9.9 khj-tv 8:00pm	10.0 kgo-tv 10:00pm	22.7 wnae-tv 10:30pm	18.4 wnbq 9:30pm	16.2 wtmj-tv 9:30pm	15.9 kstp-tv 9:30pm	9.9 wrev-tv 10:30pm	22.7 waga-tv 10:00pm	18.5 wsb-tv 9:30pm	18.5 wsb-tv 9:30pm	17.9 wsb-tv 10:00pm	17.9 wsb-tv 10:00pm		
3	8	I Search For Adventure (A) Geo. BAGNALL	19.9	11.8 keop 7:00pm	21.4 kpix 7:30pm	20.9 5:30pm	8.2 wti-tv 9:30pm	19.2 wtn-tv 9:30pm	31.7 king-tv 7:00pm	21.2 wsb-tv 10:00pm	19.4 wnbq 10:00pm	15.2 wxyz-tv 10:30pm	16.9 wtmj-tv 8:00pm	21.9 kstp-tv 7:30pm	13.3 wre-tv 7:00pm	21.2 wsb-tv 10:00pm	
4	2	Dr. Hudson's Secret Journal (D) MCA	19.3	14.0 kpix 10:00pm	19.2 kron-tv 6:30pm	22.9 wnae-tv 6:00pm	19.4 wnbq 7:30pm	21.0 wwj-tv 10:00pm	9.4 wtmj-tv 10:30pm	18.9 weeo-tv 9:30pm	18.4 king-tv 7:00pm	15.2 wre-tv 10:30pm	17.9 wsb-tv 10:00pm	17.9 wsb-tv 10:00pm	17.9 wsb-tv 10:00pm	17.9 wsb-tv 10:00pm	
5	3	Sheriff of Cochise (W) NTA	19.2	4.3 wabd 7:30pm	8.3 kttv 7:30pm	14.5 kron-tv 7:00pm	12.1 wrae-tv 7:00pm	14.3 kttv 7:30pm	14.2 wnbq 9:30pm	27.9 king-tv 7:30pm	16.9 wtop-tv 10:30pm	21.2 wsb-tv 10:00pm	19.4 wnbq 7:30pm	21.0 wwj-tv 10:00pm	9.4 wtmj-tv 10:30pm	18.4 wre-tv 7:00pm	21.2 wsb-tv 10:00pm
6		Silent Service (A) NBC FILM	18.8	4.2 wpix 9:00pm	11.3 kttv 7:30pm	10.5 kgo-tv 7:00pm	4.2 wpix 9:00pm	11.2 wgn-tv 9:00pm	22.2 wjbk-tv 10:00pm	14.0 wtmj-tv 10:00pm	8.9 wrev-tv 7:00pm	27.9 king-tv 7:30pm	16.9 wtop-tv 10:30pm	25.7 wsb-tv 9:30pm	25.7 wsb-tv 9:30pm	25.7 wsb-tv 9:30pm	
7		Dr. Christian (D) ZIV	17.6	4.6 wpix 8:30pm	15.4 kttv 9:00pm	13.0 kpix 10:30pm	4.6 wpix 11:00pm	10.9 wgn-tv 9:00pm	14.7 wjbk-tv 10:30pm	13.2 weau-tv 7:00pm	13.2 wre-tv 7:00pm	10.9 wtn-tv 7:00pm	14.7 wjbk-tv 10:30pm	14.0 wtmj-tv 10:00pm	8.9 wrev-tv 7:00pm	19.5 wsb-tv 9:30pm	
8		San Francisco Beat (D) CBS FILM	17.5	12.2 kttv 8:00pm	16.9 kpix 9:00pm	19.7 wnae-tv 6:30pm	11.2 wgn-tv 8:00pm	15.2 wjbk-tv 10:00pm	11.9 kstp-tv 10:30pm	19.0 king-tv 9:30pm	13.2 wre-tv 7:00pm	19.5 wsb-tv 9:30pm	15.2 wnbq 8:00pm	15.2 wjbk-tv 10:00pm	13.2 wre-tv 7:00pm	19.5 wsb-tv 9:30pm	
9		Badge 714 (M) NBC FILM	16.6	4.3 wabe-tv 10:30pm	13.2 knxt 7:30pm	14.2 kpix 9:30pm	4.3 wabe-tv 10:30pm	13.2 knxt 7:30pm	9.9 wjbk-tv 10:00pm	18.5 wtn-tv 9:00pm	16.7 weeo-tv 4:00pm	19.2 king-tv 9:00pm	13.2 wre-tv 7:00pm	12.5 komo-tv 9:00pm	19.2 wre-tv 7:00pm	19.2 wre-tv 7:00pm	
9		Men of Annapolis (A) ZIV	16.6	6.2 wpix 7:00pm	7.8 kabc 6:30pm	8.5 kgo-tv 6:00pm	3.1 wabd 6:00pm	6.0 keop 6:30pm	8.5 eklw-tv 6:30pm	9.9 wcoo-tv 4:00pm	16.7 wre-tv 9:00pm	19.2 komo-tv 9:00pm	12.5 wre-tv 7:00pm	12.5 wre-tv 7:00pm	19.2 wre-tv 7:00pm	19.2 wre-tv 7:00pm	
9	5	Superman (A) FLAMINGO	16.6	7.3 wpix 7:30pm	12.2 khj-tv 7:30pm	13.9 kron-tv 6:30pm	3.1 wabd 6:00pm	6.0 keop 6:30pm	17.7 wwj-tv 10:30pm	10.5 wcoo-tv 4:30pm	22.9 wrae-tv 7:00pm	10.5 wtn-tv 6:00pm	20.3 wre-tv 6:00pm	17.2 king-tv 6:00pm	18.2 wsb-tv 7:30pm	18.2 wsb-tv 7:30pm	
9		Whirlybirds (A) CBS FILM	16.6	7.3 wpix 7:30pm	12.2 khj-tv 7:30pm	13.9 kron-tv 6:30pm	3.1 wabd 6:00pm	6.0 keop 6:30pm	17.7 wwj-tv 10:30pm	10.5 wcoo-tv 4:30pm	22.9 wrae-tv 7:00pm	10.5 wtn-tv 6:00pm	20.3 wre-tv 6:00pm	17.2 king-tv 6:00pm	18.2 wsb-tv 7:30pm	18.2 wsb-tv 7:30pm	
Rank now	Past rank	Top 10 shows in 4 to 9 markets															
1	3	Esso Golden Playhouse (D) OFFICIAL FILM	22.7							16.5 wbz-tv 7:00pm		21.0 weau-tv 10:30pm		11.9 wre-tv 10:30pm		16	
2	1	Life of Riley (C) NBC FILM	21.1		15.2 kttv 8:30pm	23.5 kron-tv 7:00pm				19.9 wnbg 6:00pm		25.7 king-tv 7:30pm				wm 7:00pm	
3	2	Count of Monte Cristo (A) TPA	19.2	1.2 wabd 8:30pm						28.4 wnae-tv 8:30pm	8.5 eklw-tv 6:30pm		11.3 wtop-tv 6:30pm			1 i wb 6:30pm	
4		Frontier Doctor (W) HOLLYWOOD TV SERVICE	15.5		9.3 kttv 9:00pm						15.7 wxix 10:00pm						
5		Doug. Fairbanks Presents (D) ABC FILM	15.4			2.3 kgo-tv 1:30pm					16.9 wtmj-tv 9:30pm	4.4 wtn-tv 10:00pm				8.0 wsb-tv 10:30pm	
6		Stage Seven (D) TPA	15.1	2.3 wpix 8:00pm						17.9 wbz-tv 7:00pm							
7		Range Rider (W) CBS FILM	14.3	3.1 wabd 6:00pm	6.0 keop 6:30pm					13.5 wbz-tv 4:30pm	6.9 witi-tv 7:00pm						
7		Steve Donovan, Marshal (W) NBC FILM	14.3		3.9 krea 6:30pm					15.7 wnae-tv 6:00pm	9.5 wgn-tv 6:00pm	21.0 wwj-tv 10:30pm		8.0 wttg 7:00pm			
9		Popeye (C) ASSO. ARTISTS	14.1	13.0 wpix 6:00pm	7.8 ktla 7:00pm	11.1 kron-tv 6:15pm				17.0 wnae-tv 7:15pm	20.5 eklw-tv 6:00pm	11.2 wcoo-tv 5:30pm					
10	5	Last of the Mohicans (A) TPA	13.6	3.9 wabe-tv 10:30pm	7.4 kabc 6:30pm	15.2 kplx 6:30pm							18.5 king-tv 6:00pm	9.5 wre-tv 7:00pm	13		

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (Mu) musical; (S) sport; (SF) Science Fiction; (W) Western. Films listed are syndicated. $\frac{1}{4}$ hr., $\frac{1}{2}$ hr. & hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film

not broadcast in this market 1-8 May. While network shows are fairly stable from month to another in the markets in which they are shown, this is true to much lesser extent for syndicated shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. *Refers to last month's chart. If blank, show was not rated at all in

LM SHOWS

ATION MARKETS			2-STATION MARKETS				
Cleveland	Columbus	St. Louis	Birm.	Charlotte	Dayton	New Orleans	Providence
25.0	33.2	18.5	28.0	20.5	36.3	52.8	26.3
wjw tv 9:30pm	wbns tv 9:30pm	kwk tv 10:00pm	wbri tv 9:30pm	wwoe tv 9:30pm	whlo tv 6:30pm	wdsu tv 10:00pm	wjar tv 10:00pm
14.2	23.9	22.2	39.0		26.5	32.0	
kwv tv 9:30pm	wtnn tv 9:30pm	ksd tv 9:30pm	wbre tv 9:30pm		whlo tv 6:30pm	wdsu tv 10:00pm	
10.0					47.3		
wew 9:30pm					wdsu tv 9:30pm		
12.9		19.7		29.3		28.0	22.5
wjw tv 9:30pm		ksd tv 9:30pm		whly 7:00pm		wdsu tv 10:00pm	wpro tv 7:00pm
24.7	24.7	14.9	34.3	21.3		24.3	
kwv tv 10:00pm	wbns tv 10:00pm	kwk tv 10:30pm	wbre tv 8:30pm	whly 10:30pm		wpro tv 7:00pm	
24.9					30.0		
wjw tv 9:30pm					wbni tv 9:30pm		
13.2	15.5	21.2	25.5		13.8	50.3	
wjw tv 9:00pm	wbns tv 10:30pm	kwk tv 10:00pm	wbre tv 10:00pm		wld tv 11:15pm	wdsu tv 9:00pm	
14.4	22.0		29.3			50.0	
wjw tv 9:00pm	wbns tv 8:30pm		wbre tv 9:30pm			wdsu tv 8:30pm	
13.2	21.2		22.3		24.5		
kwv tv 8:30pm	whms tv 8:30pm		wbre tv 10:00pm		whlo tv 10:30pm		
14.7	12.8		27.3	26.3			
wbns tv 6:00pm	ksd tv 5:30pm		whly 10:00pm	whlo tv 9:30pm			
11.4	21.2	28.7	19.8	26.0	27.3	15.0	
wtnn tv 10:30pm	ksd tv 10:00pm	wbre tv 8:30pm	whly 5:30pm	whlo tv 6:00pm	wsdu tv 7:00pm	wpro tv 6:00pm	
1.2	18.7		25.8			22.3	
wjw tv 9:00pm	wjw tv 9:30pm		wbre tv 10:00pm			whlo tv 10:30pm	
20.9			37.8				
kwk tv 10:00pm			wbri tv 8:00pm				
4.0			27.8		17.8		
ews 9:00pm			wbre tv 8:00pm		wpro tv 7:00pm		
3.9			27.0	29.5			
ews 9:00pm			wbre tv 6:00pm	wdsu tv 5:30pm			
13.2			33.3	9.3			
wbns tv 6:30pm			wdsu tv 10:30pm	wpro tv 8:30pm			
22.8			22.8				
wsoe 5:30pm			wsoe 5:30pm				
30.3			30.3				
wdsu tv 5:30pm			wdsu tv 5:30pm				

Gulf Coast Texans
can and
do buy
more

Over THREE
BILLION dollars spent
annually in retail
sales by residents in
KTHT's coverage area.

Get your share.
Buy Houston's
"most-for-your-money"
station, KTHT.



SELL
THEM
ON

KTHT
5000 W 790 KC

MBS for
Houston and
South Texas
Represented
Notionally
by Paul Roymer

it's **KSAN** in San Francisco
PROVEN MOST POPULAR WITH NEGRO LISTENERS
YEAR AFTER YEAR*

(*Negro Pulse)



KSAN
Is Your
Best Buy...
Because
KSAN
Goes Where
280,000
Negro
Listeners
Are.

K
S
A
N
Goes
Where
The
Negro
Market
Is!

for specific proof of all KSAN claims to fame,
contact Stars National, Tracy Moore, or
WRITE, WIRE, PHONE KSAN
1111 MARKET STREET, SAN FRANCISCO, CALIFORNIA, MA 1-8171

The only Buffalo Station that can pass the "Thruway Test"



COMING EAST to the New York State Thruway, you pick up WGR RADIO *loud and clear*, way out in Ohio.

GOING WEST on the New York State Thruway, you pick up WGR RADIO *loud and clear*, just past Syracuse.

IF YOU WANT maximum coverage in the \$3,000,000,000.00 Western New York Market, (plus big bonus audience in Canada) . . . buy WGR RADIO!

ABC AFFILIATE

NATIONAL REPS: Peters, Griffin, Woodward, Inc.

BUY
WGR
RADIO

"Buffalo's First Station"

NEW AND RENEW

NEW ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Black & Decker, Towson, Md Buick, Mich	Van Sant, Dugdale, Baltimore Kudner, NY	NBC 133 NBC	Monitor 20 30 min partis per wkend, 29 Sept 2 wks Peterson vs Jackson Heavyweight Title Fight M 10 pm to concl 29 July only
Equitable Life Assurance Society of United States, NY	K&E, NY	MBS 411	Saturation 100 B sec IDs following newscasts 31 Aug, 6 wks
Florists' Telegraphic Delivery Service, NY	Grant, NY	MBS 411	Chain breaks, 25 per wk 1 wk ea month, 15 July, 52 wks
Grove Labs, St. Louis	Gariner, NY	NBC 133	Monitor, & other daytime & eve pgms 12 1 min and 18 30 sec partis per wk 30 Sept, 26 wks
Grove Labs, St. Louis	Harry B. Cohen, NY	NBC 133	Monitor, 10 5 min segs per wkend; 6 Sept, 20 wks
General Motors, Detroit	Kudner, NY	CBS 201	Craftsmen's Guild Annual Award Dinner Tu 9:30-10 pm, 30 July only
General Motors Corp, Detroit	Kudner, Detroit	NBC 169	News Of The World, M-F 7:30-7:45 pm 3 partis per wk, 29 July, 4 wks
GMC Truck & Coach Div, Detroit	Kudner, NY	MBS 411	Gabriel Heatter Newscasts; M-W Th 7:30-7:35 pm, 29 July 4 wks
GMC Truck & Coach Div, Detroit	Kudner, NY	MBS 411	Newscasts; M-F 7:30-7:35 am; 29 July, 4 wks
GMC Truck & Coach Div, Detroit	Kudner, NY	ABC 330	Speaking Of Sports With Howard Cosell Tu-F 6:30-6:40 pm, 30 July, 3 wks; and Tu W Th 20, 21, 22 Aug only
Gillette Safety Razor, Boston	Maxon, Detroit	NBC 167	24th Annual All Star Baseball Game; Tu 2:15 pm to concl, 9 July only
S. C. Johnson, Racine	FC&B, Chi	MBS 411	Chain breaks; following newscasts; 1 on F 5 on Sa 2 on Su: 5 July, 4 wks
S. C. Johnson, Racine	FC&B, Chi	MBS 411	Counterspy, F 8:05-8:30 pm; 5 min; 5 July, 5 wks
L&M, NY	DFS, NY	MBS 411	Chain breaks, 10 per wk F, Sa, Su; plus wkend newscasts 3 July, 8 wks
P. Lorillard, NY	YGR, NY	CBS 201	FBI In Peace & War; Su 6:05-6:30 pm; 1 5-min seg; 23 June, 13 wks
P. Lorillard, NY	YGR, NY	CBS 201	World News Roundup; Su 9-9:05 am; 23 June; 13 wks
P. Lorillard, NY	YGR, NY	CBS 201	World Tonight; F, Sa, Su 9-9:15 pm; 5-min seg; 21 June; 13 wks
McCall Corp, NY	Donahue, NY	CBS 201	Amos 'n' Andy; Sa 12:05-12:30 pm; 1 5-min seg, 29 June only
McCall Corp, NY	Donahue, NY	CBS 201	Galen Drake; Sa 10:05-10:50 am; 1 5-min seg; 29 June only
Pan American Coffee Bureau, NY	Robt W. Orr, NY	NBC 151	Bandstand; M-F 10:30-12 N; 5 1-min & 5 30-sec partis per wk; 8 July, 8 wks
Pan American Coffee Bureau, NY	Robt W. Orr, NY	NBC 139	Hilltop House; M-F 3:30-3:45 pm; 5 1-min & 5 30-sec partis per wk; 8 July, 8 wks
Pan American Coffee Bureau, NY	Robt W. Orr, NY	NBC	Truth Or Consequences; M-F 10:05-10:30 am; 5 1-min & 5 30-sec partis per wk; 8 July, 8 wks
Rexall Drug, LA	BBDO, LA	NBC	Pinocchio; Su 6:30-7:30 pm; 13 Oct only
Rubberoid Co, NY	FG&G, NY	NBC 133	Monitor; 10 5-min segs per wk; 14 Sept, 6 wks
Sterling Drug, NY	DFS, NY	NBC 151	Bandstand; M-F 10:30-12 N; and Five Star Matinee; M-F 3:05-3:30 pm, 99 1-min partis; 8 July, 13 wks
Tee-Pak, Chi	Wilson, Saylor, Ware, Chi	MBS 411	Chain breaks; 6 per day, Su, Th; 30 June, 4 July; plus 3 per day, Sa, Su; 6, 7, 13, 14, 20, 21 July only
Toni, Chi	North, Chi	CBS 201	Nora Drake; M, Th, F 1-1:15 pm; 1/2 spon; 8, 11 & 12 July; 4 wks
Toni, Chi	North, Chi	CBS 201	Right To Happiness; M, Tu, W, F 2-2:15 pm; 1/2 spon; 17 June; 4 wks
Toni, Chi	North, Chi	CBS 201	Road Of Life; M-W, Th, F 1:45-2 pm; 1/2 spon; 17 June; 4 wks
Toni, Chi	North, Chi	CBS 201	Romance of Helen Trent; Tu, W, F 12:30-12:45 pm; 1/2 spon; 18 June; 4 wks
Vick Chemical, NY	BBDO, NY	NBC	Young Dr. Malone; M-W 1:30-1:45 pm; 1/2 spon; 17 June; 4 wks
			Various pgms; 30 6-sec spots per wk; 17 Sept; 20 wks

RENEWED ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Oil, NY	Katz, NY	NBC 133	Monitor; 10 5-min segs per wkend; 6 July; 52 wks
Beltone Hearing Aid, Chi	Olian & Brunner, Chi	MBS 411	Gabriel Heatter Newscasts; Tu 7:30-7:35 pm; 10 Sept; 26 wks
Evangelical Foundation, Chi	Walter F. Bennet, Chi	NBC 57	Bible Study Hour; Su 8:30-9 pm; 30 June; 52 wks
General Motors, Detroit	Campbell-Ewald, Detroit	CBS 201	Allan Jackson News; Sa 10 am, 12 N & 1 pm; 5 min; 29 June; 52 wks
General Motors, Detroit	Campbell-Ewald, Detroit	CBS 201	Robert Trout News; Su 10 am, 12 N, 5, 6:55-8 pm; M-F 9 pm; 5 min; 30 June; 52 wks
Grove Labs, St. Louis	Sidney Garfield, SF	NBC 169	News Of The World; M-F 7:30-7:45 pm; 1-min partis; alternating 2 & 3 wkly; 26 July; 7 wks
Mutual Benefit Health & Accident Assn of Omaha, Omaha	Bozell & Jacobs, Omaha	NBC 186	On The Line With Bob Considine; Su 6:15-6:30 pm; 21 July; 52 wks
R. J. Reynolds, Winston-Salem	Wm Esty, NY	ABC 330	Newscasts; M-F 6:30, 7:55 pm; 5-min and 18 5-min wkend newscasts; 1/2 spon; 1 July; 26 wks
R. J. Reynolds, Winston-Salem	Wm Esty, NY	ABC 330	Newscasts; M-F 8:55, 9:55 pm; 5-min; 1 July; 26 wks
R. J. Reynolds, Winston-Salem	Wm Esty, NY	CBS 201	Sports Time; Tu, Th, Sa 7-7:05 pm; 18 June; 26 wks
Simoniz, Chi	Y&R, Chi	CBS 201	Arthur Godfrey Time, W 10:45-11 am; 3 July; 52 wks
Simoniz, Chi	Y&R, Chi	CBS 201	House Party; W 3:15-3:30 pm; 3 July; 52 wks
Wm Wrigley, Chi	Ruthrauff & Ryan, Chi	CBS 201	Just Entertainment; M-F 2:45-3 pm; 1 July; 52 wks

BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
A. H. Christensen	KGW-TV, Portland, promotion mgr	KEX, Portland, advtg & sls promotion mgr
Robert Cinader	California Ntl Productions, NY, exec dir, pgms	Same, vp
Henry W. Cox	General Mills, Minneapolis, mgr of radio & tv programming	ABC TV Network, NY, ntl pgm sls mgr
John Frederick Cundiff	KCRG-TV, Cedar Rapids, sls mgr	WNHC-AM-FM-TV, New Haven, sls mgr
James C. Dowell	National Bank of Tulsa, vp	KIOA, Des Moines, public rel's dir
Vince Doyle	WSJV-TV, Elkart	Same, ntl sls dir
Frank Effron	KOTV, Tulsa, art director	Same, production supvrs
Don Fuller	WSJV-TV, Elkart	Same, reg'l & local sls dir
C. Thomas Garten	WSAZ-Radio, W Va, asst gen mgr	WSAZ-TV, W Va, comm mgr
William C. Gillogly	ABC TV Network, Chic, eastern sls mgr	Same, dir of sls, Central Div
Col. Joseph F. Goetz	Ron Associates, Washington, vp	Same, plus CBS, Washington, network co-ordinator
Albert S. Goustin	Headed own film distributing company	WTOP-TV
Homer Griffith		DuMont Broadcasting, NY, tv sls mgr
Barbara Haddox	WBNS-TV, Columbus, pgm promotion dir	KEAR, SF, mgr, & Western FM Network, sls mgr
Edward Kaylin	CBS Radio Network, NY, asso dir of sls presentations	WCAU, Phila, dir of press & info & audience promotion
H. Weller Keever	California Ntl Productions, NY, dir of sls	Same, plus admin mgr of advtg & sls promotion dept
		Same, vp

SPONSOR ASKS

What are the fall trends in film commercials?

Valentino Sarra, president, *Sarra, Inc.*,
New York

The pattern for the coming television season seems to us to shape up about like this:

As far as we're concerned, costs will be about the same, predicated, as always, on the pre-thinking and pre-production planning.

There seems to be a definite and happy trend to beautiful simplicity and



"simplicity
and less
hard-sell"

less "hard sell." Again, as far as we're concerned, although color has still not approached its great potential, we are doing more of it all the time. Since color only costs approximately 30 to 35% more than black-and-white a great many agencies and clients are using the medium, even though they have no immediate use for it, so that they may familiarize themselves with the problems entailed and be prepared for the future.

We find that where budgets will permit, it is a great advantage to use especially composed background music and, of course, the jingle still occupies an important place.

Animation and stop-motion are being used more and more in conjunction with live photography. This, of course, helps budgets and combines whimsy with reality—a good selling tool.

According to present backlog, television sets are going to carry more and better commercials for the coming season.

Walter Lowendahl, executive vice president, *Transfilm Incorporated*, New York
The tv spot industry is undergoing a metamorphosis. To survive, the in-

dependent producer of tv commercials will have to become first and foremost a highly creative entity. In the light of this, it is difficult to predict the immediate future of the tv commercial in terms of price, types, etc. The future rests with the effects of the changes which must come about.

In the past, too little could be said about "trends" in commercials. One period was like any other, except for variations in prices. Creatively speaking, only a handful of commercials ever broke through the commonplace.

Today, hundreds of tv spot producers are eager to shear prices to the bone to print a commercial. I emphasize print because most tv producers have been relegated to just this task... the transfer of storyboards to film. The price factor has robbed too many producers of creativity. Agencies know



"price
factor robs
creativity"

best of all that talent cannot be bought at cut rates.

In those instances where producers have been given the widest creative latitude in the execution of commercials, the results have been refreshing. This practice will increase. It has become strikingly obvious that producers stripped of all but the very elemental labors of exposing film rarely rise above mediocrity.

In Hollywood all the major film companies are now making commercials and some, hoping for the kill, are delivering spots at less than cost. Already, smaller West Coast independents have felt the squeeze and have closed shop. It's the old story of economic attrition.

But, if we independents make a con-

certed effort to offer a creative as well as personalized service, we can prosper. Why? Tv commercial production is but a flirtation for Hollywood. Soberly, it looks to the \$21/4 billion world-wide box-office for its theatrical films, not the relatively meager \$35 million grossed by tv spot producers in '56.

New York is the heart of America's advertising and here the agencies will continue to supervise the advertising accounts which support television. Most of them can be expected to use New York production firms if we can prove that we are their creative allies.

Shamus Culhane, president, *Shamus Culhane Productions*, New York

In the last year there has been more realization by the agencies of the need for unusual material and points of view in the preparation of both live-action and animated spots. There has been more willingness to spend money for experiments and more time to do research for special effects.

From this point of view the last year has been the most exciting in our 10 years of making tv spots. It is very obvious that the average spot is of a much higher quality than a year ago. that there has been a lessening in the use of the cheaper contrivances such as stills, lots of lettering over live action, and having announcers holding products up. There seems to be an



"new attention
getting
devices"

awareness that spots are in competition with each other on tv. We have always had this attitude—and keenly—but I think that the agencies have never accepted the challenge until this year.

(Please turn page)

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

BEELINE ^{RADIO}

delivers more for the money



This group of mountain-ringed radio stations, purchased as a unit, delivers more radio homes than any combination of competitive stations . . . at by far the lowest cost per thousand.

(Nielsen & SR&D)

They serve this amazingly rich inland market which contains 4 of the top 5 counties in farm income in California, the nation's leading farm state — and has an effective buying income of almost \$4.3 billion dollars. (Sales Management's 1956 Copyrighted Survey & U.S. Dept. of Agriculture's 1954 agricultural census)

**McClatchy
Broadcasting
Company**

Sacramento, California
Paul H. Raymer Co.,
National Representative



SPONSOR ASKS *continued . . .*

There has been a change about the use of so called high-style animation. There was an attempt, in the last two years, to use it for every kind of spot with some pretty disastrous results. There has been an increase in the desire to use characterization rather than movement or design in animated spots.

We are convinced that next year is going to see a good deal of interest in pure abstraction in animation, both in sound and picture. This is bound to come about because of the need for new and attention-getting devices.

Another heartening improvement has been the acceptance of a less straight use of live-action. We have done a number of live-action spots with various interesting graphic combinations, particularly the combination of live action and cartoons (rotoscope). The agencies and sponsors seem willing to "kid" the medium a little more, whereas, in previous years, there seemed to be a sharp dividing line between humorous ideas that were done in animation and straight ideas which were produced in live action. It is very possible to make a dramatic statement in animation and a broad comedy idea in live-action. This next year should see a big development of these two trends.

I think costs have gone up about 10% in both animation and live. Some of this is in higher wages and operating expenses, but obviously a good deal of the added cost has been in experimenting on unusual effects.

There has been a good deal more willingness on the part of the agencies to follow, or to look for, more standard procedures of working within the processes of making a picture. This is a natural improvement which is bound to come with experience, but I think it is intensified by the need for experiment.

In the writing area we are once again writing about one-half of the spots that we produce. This trend, which started two years ago, seems to be growing stronger rather than diminishing. I believe, again, this is because the competition within the business makes it necessary for a writer to know the actual production methods, and for the artist to understand them even better.

The real motivation for so many improvements in work procedure seems to come from the fact that the agencies are rising to the problem of creating highly competitive tv spots.

Robert Lawrence, president, *Robert Lawrence Productions, Inc., New York, Hollywood, Toronto*

Thousands of years ago Aristotle laid down the principle that a play should have a beginning, a middle and an end, each more or less related to the other. This simple law of unity, by which all artistic structures can be tested, applies to television commercials as well. The



"more agencies go steady with producers"

best commercials say one thing and say it clearly and nimbly. We are producing more such commercials than ever and, as a result, commercials are better than ever.

Related to the trend toward higher quality is the clever combination of showmanship and salesmanship.

Only an accumulation of experience by advertising agencies and film producers could have made these developments possible in this still-young industry. With this has come a refinement of relations between agencies and producers. As more and more agencies "go steady" with producers, they are able to use most effectively the producers' technical experience and creative talent. Film producers with a strong creative staff are being brought into pre-production planning earlier.

Insofar as agencies continue to plan and produce commercials in units, the cost trend will be downward. Other cost changes are minor; a commercial produced last year can be done at approximately the same cost today. More expensive commercials have resulted from the increased use of spectacular and highly stylized sets, location shooting, optical effects, and animation. . . .

Momentary fads will not effect the general trend toward superior commercials. Animation is an example. Certainly it is a marvelous medium for television commercials, but no single vehicle, not even such a dynamic one as animation, applies to every product and every advertising purpose.

Each commercial has its own message and must be presented in its own way. The growing recognition of this basic fact of advertising life is the single most important trend shaping up in new filmed television commercials.

Arnold Kaiser, MPO Television Films, Inc., New York

From the producer's standpoint, costs of filmed commercials still vary greatly depending on the product and the agency approach. Generally speaking, however, our costs for the entire budget range have gone up about 10 percent over last season due to increases in laboratory charges, wages and the addition of pension funds.

The types of commercials being ordered vary, as always, depending on product and agency campaign strategy. We find the hard sell still prevalent in drug commercials and stylized sets continuing in demand for cosmetics and related fields. One general trend we have noticed, here at MPO, is a renewed interest in optical effects such as travelling mats and trick photography. MPO is doing more and more commercials in color and expects this trend to accelerate as color tv goes into general use all over the country.

Multiple unit production (shooting a series of spots for a product) is becoming more and more popular. Not only does this type of shooting cut costs by reducing shooting time per commercial, as well as cutting down on



"adequate time for production"

the number of preparation hours, but it makes for superior footage. When we schedule three or four consecutive days of shooting on one product, the MPO staff has the opportunity to fully "get into swing" with the agency film people and this high level of coordination can be seen in the final product.

Most important, film producers are making agencies aware of the advantages of devoting adequate time for production planning and casting. In the past, this planning has often begun well in advance of air-date, but work bogged down somewhere along the line. As a result, a job that we would have liked to have three or four weeks to produce, had to be done in a matter of days. Production has many time-consuming, intricate operations which, we have all learned, should not be rushed at the expense of quality. 

**Working together
for greater
coverage!**



**TWO TOP CBS radio stations
TWO BIG southwest markets
ONE LOW combination rate**

KWFT and KLYN work back-to-back (and on the sides, too) in TWO big markets to give you twice the coverage at one low combination rate. For availabilities and rates, write, wire or phone our representatives.

KWFT
KLYN

**WICHITA FALLS,
TEXAS**
620 KC • 5000 Watts

.....
**AMARILLO,
TEXAS**
940 KC • 1000 Watts

The KENYON BROWN stations
Now under one ownership and management

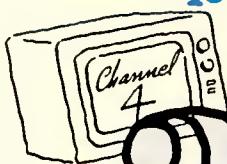
National Representatives
JOHN BLAIR & CO.

Are you getting your share the fabulous S. Florida market?

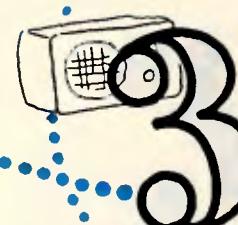
. . . where your advertising
results in the lowest cost
per sales.



* The average Greater
Miamian spends more at
retail than the average
consumer in any other
of the nation's major
markets.



* In dollar volume
the Miami area advanced
from 25th to 21st place
among the 44 major areas,
displacing Denver, Atlanta,
Indianapolis & Providence



* Since World War II
retail dollar volume in Dade
County has increased 70% to
top 43 other major U.S.
markets in rate of
growth.



⌘ We're biased, of course, toward WTVJ. The May ARB report shows that WTVJ leads in 70.3% of the total quarter-hour ratings firsts. This reflects the complete community acceptance which WTVJ has gained during the past 8½ years in telecasting to the entire 15-county South Florida area.

* U. S. Chamber of Commerce, June 1957.

WHEN YOU KNOW THE FACTS, YOU MUST CONSIDER MIAMI IN YOUR SCHEDULE.

= Greater Miami has
top-notch media facilities to
sell your product . . .
4 outstanding TV stations (welcome
to Miami's newest, WPST-TV)
11 good radio stations and
3 great daily
newspapers

Get all your market data from your
Peters, Griffin, Woodward Colonel.
You'll find you cannot afford to
overlook fabulous South Florida!

**FLORIDA'S FIRST
TELEVISION STATION**



*National and regional spot buys
in work now or recently completed*

SPOT BUYS

TV BUYS

Brown & Williamson Tobacco Corp., Louisville, is adding to its Kool cigarette schedules, SPONSOR was told. I.D.'s will be placed during nighttime hours, with frequency varying. Buying is not completed. Buyer: Jack Sinnott. Agency: Ted Bates & Co., New York. (Agency declined to comment.)

Colgate-Palmolive Co., New York. SPONSOR learned is buying announcements for its Halo shampoo. Campaign will begin shortly and will run for 25 weeks. Approximate frequency: six spots per week primarily during daytime hours. Buyer: Rose-Marie Vitanza. Agency: Carl S. Brown Co., New York. (Agency declined to comment on campaign.)

Lever Bros., New York, is placing station breaks in a number of markets to promote its Rinso. SPONSOR hears the nine-week campaign will begin 22 July. Frequency: approximately six spots per week in each market. Buyer: Tom Glynn. Agency: J. Walter Thompson, New York.

Procter & Gamble, Cincinnati, is renewing and adding new schedules for its Spic & Span throughout the country. Schedules will run indefinitely. Minute and 90-second film announcements will be bought for nighttime hours. Frequency: approximately three per week in each market. Buying is completed. Buyer: Charles Buciere. Agency: Young & Rubicam, New York. (Agency declined to comment on campaign.)

RADIO BUYS

Bristol-Myers, New York, is testing a special sales promotion for its Ammens Medicated Powder in six markets. The campaign starts shortly and runs for eight weeks. Minute announcements are slotted during afternoon and early evening segments. Frequency: approximately 25 per week in each market. E.t. theme is slanted to the hot weather. Buying is completed. Buyer: Bob Widholm. Agency: BBDO, New York.

Lever Bros., New York, is entering top markets to advertise its Silver Dust. Schedules for minute spots will run for six weeks. Buying is completed. Buyer: Joe Hardy. Agency: SSC&B, New York. (Agency declined to comment on campaign.)

Youngstown Kitchens, div. of American-Standard, Warren, Ohio, SPONSOR learned, is planning to enter 20 scattered markets to push its cabinet sinks. The six week schedule will kick off 22 July. Daytime minutes will be purchased, with some traffic hours. Frequency: 8-15 per week in each market. E.t.'s will emphasize time payment plan. Buying is half completed. Buyer: Jack Cummings. Agency: Grey Advertising Agency, New York. (Agency declined to comment.)

"Live?"

... Not likely. Ghoulish tricks—or any tricks, illusions, visual sleight-of-hands—come off safest, surest on film. Time . . . space . . . reality even, are conquered with snap and precision. And with film—show, station, time are yours to control. Truly, a good release is a better release when you USE EASTMAN FILM.

For complete information write to:
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

or W. J. GERMAN, Inc.

Agents for the sale and distribution of
Eastman Professional Motion Picture Film,
Fort Lee, N. J.; Chicago, Ill.; Hollywood, Cal.



Be sure to shoot IN COLOR ...
You'll be glad you did

TV RESULTS

EATERY

SPONSOR: Knott's Berry Farm

AGENCY: Hall-Mitchell

Capsule Case History: Knott's Berry Farm, famous tourist attraction outside of Los Angeles, has built its traffic to an all-time high in its history through television advertising. And it reached this peak during its usual off-season period. The company launched a campaign on KTLA in January, buying participations in the cartoon featurette *Popeye* (a Monday through Friday program, 7:00-7:15 p.m.). Knott's is a family-type attraction and its promotion was aimed at the parents through the juvenile viewer. Despite the fact that winter months are not conducive to traffic for this outdoor entertainment, shopping and eating place, on Sunday 10 March, Knott's had the biggest traffic day in its entire history. Prior to this, Knott's reports that on 9 February, the personal appearance at the Farms of Tom Hatten, KTLA personality appearing on the show, "drew an unusually large number of children." Cost of advertising: \$900 per week. Knott's concluded this tv campaign at the end of March.

KTLA, Los Angeles, Calif.

PURCHASE: Participations

SPORTING GOODS

SPONSOR: Wisconsin Sporting Goods Stores

AGENCY: Direct

Capsule Case History: A local television show which inherits its viewers from a network sports program brought good results to a group of four sporting goods dealers in the Lacrosse, Wis., area. The four dealers, each in a different town covered by WKBT, Lacrosse, recently purchased *Fite Nite Sport Lite*, a 10-minute weekly program with emphasis on hunting, fishing, camping and boating; it follows the ABC TV boxing show. WKBT Sportscaster Ed Hutchings presents a guest each week who is an authority on some one outdoor sport. Questions are requested from the viewers and the sender of the question chosen to be aired each week receives a substantial prize donated by one of the sponsors. Robert Morrison, sales manager of WKBT, reports that this show "invariably sells out the merchandise advertised the day following." The initial test campaign ran eight weeks. The cost: \$100 per week. Sponsor satisfaction is best evidenced by a 26-week renewal effective 26 June.

WKBT, Lacrosse

PURCHASE: *Fite Nite Sport Lite*

CHICKENS

SPONSOR: Wentz Super Markets

AGENCY: Direct

Capsule Case History: Owners of supermarkets must move their perishable food products quickly. Recently, the owner of the Wentz markets moved 11 tons of produce in less than 24 hours with one 20-second tv announcement. Wentz has been a continuous tv advertiser for the past two years. On its regularly sponsored show, *Mr. District Attorney* (Thursdays, 9:30 p.m. over KHSL-TV), Wentz has three one-minute commercials. Each of the one-minute commercials consists of three 20-second specials. On 4 April Wentz ran a special on fryer chickens. By 4 p.m. the following day, seven tons of fryers had been moved. Wentz re-ordered another four tons of chickens and by noon Saturday, these had been sold out. Total sale volume: \$8,800. Cost of the announcement: \$65. Net profit from the sale: \$637.50—plus increased traffic in all markets. With this and similar instances indicating results of its tv advertising, Wentz has just renewed its contract with KHSL-TV for another year.

KHSL-TV, Chico, Calif.

PURCHASE: *Mr. District Attorney*

BOOKS

SPONSOR: George Wyman & Co.

AGENCY: Direct

Capsule Case History: A one-shot, 30-minute television time purchase promoting a single book moved \$2,560.50 worth of this merchandise at a cost of \$179 for this South Bend, Ind., department store. Louis Melicek, vice president in charge of merchandising, reports the only other advertising used was tune-in ads in the newspaper, but no mention of the book or price was included. The promotion vehicle was a Conrad Nagel film on the subject of arthritis, placed 4:30-5:00 p.m., Sunday, 17 February, on WNDU-TV. The book, entitled *Arthritis and Common Sense*, priced at \$3.95 per copy, was promoted within the normal commercial time; phone orders, mail orders and in-store sale of the book were advertised by voice over slides. Immediate response taken by the telephone answering service recorded 86 orders within two hours of the program. By the end of the week, 650 copies of the book had been sold. Comments from Wyman's sales staff: "amazing," "great," "gratifying."

WNDU-TV, South Bend

PURCHASE: 30-min. program



A live one!

**The Steel Hour continues to bring you
top TV entertainment all summer long**

Because good theater knows no season,
it's full schedule all through the summer on—

THE U. S. STEEL HOUR
produced by THE THEATRE GUILD





MORE
radio homes at the
LOWEST
cost per home are
DELIVERED
by **WSUN**
than any other station in the
HEART of
FLORIDA

Check your Nielsen No. 2)

WSUN RADIO

ST. PETERSBURG - TAMPA

Represented By VENARD, RINTOUL &
McCONNELL
Southeastern: JAMES S. AYERS

**BIG rain . . . BIG dust,
BIG heat . . . BIG cold!**

In Texas everything
is naturally

BIG . . . like KTRN's

62% share of the
Wichita Falls*
audience!

Place your schedule
now for **BIG** results!

KTRN

*Texas, of course!

Burke-Stuart—Natl Reps.

News and Idea

WRAP-UP

ADVERTISERS

Here's an instance of an advertiser who likes radio and tv so much that he's buying his own stations.

Milner Enterprises (Pine-Sol and Perma Starch) has just acquired WJQS, Jackson, Miss. The purchase is the first step in plans to acquire a chain of radio and tv stations which will be owned and operated under the name of the Dumas Milner Broadcasting Co.

Howard S. Cohoon, president of the Dumas Milner Corp. (the Pine-Sol and Perma Starch company), has been appointed president of the broadcasting arm.

The Milner firm with an ad budget of \$1.25 million is spending 90% of that amount in radio-tv this year. For more details on the Mississippi industrialist's Cinderella story see SPONSOR, 4 May issue, "The Fabulous Rise of Milner Products."

Bissell Carpet Sweeper Co. will use both network and spot tv for its price reduction sale 16 September through 31 October.

Network program will be NBC TV's *Matinee Theatre*. One minute announcements will be seen on 100 key cities throughout the country.

N. W. Ayer & Son is the agency.

People in the news: Raymond Harvey Whidden and Harry Henshel have been elected vice presidents at Bulova Watch Co. Whidden is general sales manager and Henshel is secretary of the corporation . . . Roy B. Dill, ad manager of Socony Mobil's central marketing region has retired after 30 years of service . . . Ralph B. Johnson has been appointed to a newly created post in the Heinz Co. marketing division, assistant to the v.p. in charge of marketing. Johnson was executive vice president of the National-American Wholesale Grocers Association . . . Edmund F. Buryan, former marketing consultant of Booz, Allen & Hamilton, has been named vice president in charge of marketing

for the W. A. Sheaffer Pen Co., a newly created position . . . Clarence L. Van Schaick, former president of the Dixie Cup Co., has been elected a vice president of the American Can Co. Two weeks ago Dixie merged with CANCO and under the new set-up Van Schaick will be in charge of all Dixie operations.

RCA Victor Radio and Victorola division has plans for the most extensive advertising yet on network radio and tv starting in the fall. The teen-age market will get extra attention, especially for records. Full details will be announced later in the summer.

AGENCIES

This year continues to be the big year for agency mergers. The latest is Robert W. Orr Associates with Fuller & Smith & Ross.

Purpose: Diversification for FSR whose clients are mostly industrial while Orr is a mass consumer product agency. The Orr agency, which now becomes a division of FSR, brings to the amalgam a group of seasoned copy writers on mass consumer products.

Orr's key personnel will continue to service Orr accounts (which bill around \$2 million annually).

The Harry B. Cohen Advertising Co. now becomes Cohen & Aleshire, Inc. with these executive changes:

- Harry B. Cohen moves from president to chairman of the board.
- Edward Aleshire, former executive vice president and creative director, becomes president.

The changes marked the 10th anniversary of the agency, which has risen from one client and total billings of \$600,000 in 1947 to the \$8-10 million class today.

New agency appointments: Gild, Bascom & Bonfigli, San Francisco for Max Factor's Sof-Set and Dri-Mist . . . McCann-Erickson for

Lewis-Howe (entire account) . . .
Rutledge & Lilienfeld, St. Louis,
for Thorobred Dog Foods. Thorobred
will use tv and radio regionally.

Personnel changes: Francis Nestler has joined McCann-Erickson, Los Angeles, as assistant production manager . . . Dr. Elsa A. Whalley has joined the research department of Honig-Cooper, San Francisco, as a consumer motivation specialist . . . Norman C. Sabee, former national ad manager for Crosley & Bendix Home Appliance Division, has joined Kudner as an account manager . . . Gordon W. Elliott has been appointed creative director of Aubrey, Finlay, Marley & Hodgson, Chicago. Elliott comes from Town Journal where he was visual director . . . Victor G. Bloede has been named copy chief of B&B and elected to the agency's plans board along with senior copy supervisor Otto Prochazka . . . Aaron Krochmal, formerly with Standard Register Co., has joined Dubin, Feldman & Kahn, Pittsburgh, as an account executive.

They became v.p.'s this week:
Charles S. O'Donnell, v.p. of the
Geare-Marston division, at Ruthrauff
& Ryan (parent firm) . . . Lynn
Bickett at Jackson, Haerr, Peterson
& Hall. He will assume the duties of
office manager for the agency's Jefferson
City, Mo., branch.

Percy J. Orthwein, president of D'Arcy Advertising, died last week in St. Louis after a long illness.

NETWORKS

In his talk before the Station Representatives Association this week ABC Radio president, Robert E. Eastman, told members that they and the network have a common objective with the immediate target of building the radio industry into a billion dollar industry.

Continued Eastman: As this develops the reps will get their share, the networks theirs, and the stations associated with each will benefit as a result.

Five key points of the talk were:

- ABC Radio is gathering its resources to be a positive, creative force in broadcasting and is going to do extensive effective, creative selling.
 - The network will develop the growth of compatible programing so

that network and local will complement each other effectively.

- Live programming will be furthered.
 - ABC Radio will build bigger ratings on both network and local stations programming.
 - The network is going to work to stabilize rates and values.

See SPONSORSCOPE for more on the Eastman talk.

The Kaiser buy of *Maverick* (ABC TV Sunday 7:30-8:30) marks one of the few exclusive sponsorships.

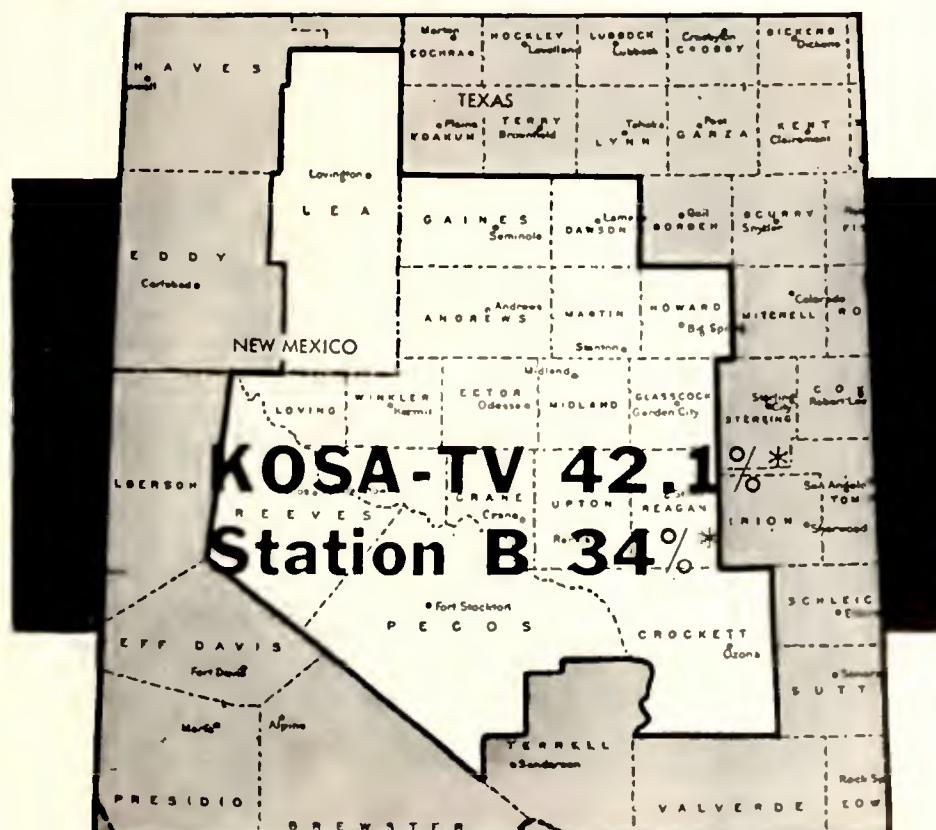
of new shows starting this fall and is an exception to the trend toward partial sponsorship.

This coming season, for the first time, split sponsorships will outnumber single sponsorships. Here's how it works out in terms of programs, comparing last fall with the upcoming fall:

SEASON	SPLIT	SINGLE
1956-57	49	65
1957-58	57	53

For complete details on the fall network TV programing picture see
(Please turn to page 76)

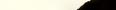
****ARB PROVES KOSA-TV
DOMINANCE
IN 18 COUNTY AREA**



Call John E. Pearson Company today for the full facts on how to reach the three-quarter billion dollar area covered only by KOSA-TV.

* Share of Audience

•• VBB Survey April 7-13, 1957

KOSA  **TV**

CHANNEL 7

ODESSA, TEXAS

Represented by John E. Pearson Television, Inc.

PICTURE WRAP-UP



Ocean voyage in a bus was made by KBIG's Stu Wilson. He and mobile unit leave the ship in Honolulu



Ben Duffy's first public appearance since his illness late last year is made at BBDO's annual Spring outing. Here he and Mrs. Duffy greet friends



Adult approach to space is theme of General Mills Sugar Jets tv campaign. Commercials for Mickey Mouse Club are by Tatham-Laird



World's biggest sandwich is given to Honeymooners on Art Linkletter's Houseparty. It measures 10 feet long



December Bride star, Frances Rafferty, meets with Harry Kinnear (l.) and Walt Case of General Foods in a visit to Sioux City, Iowa



Freak accident hospitalized KOMA disk jockey Eddie Coontz, but he continues to broadcast his morning show from bed despite a neck in traction



TLF Broadcasters meet in informal session at Woodland center. (L. to r. seated) Hugh Terry, KLZ-TV, Denver; Weston Pullen, Jr., Time Inc.; Willard Schroeder, WOOD-TV, Grand Rapids; Eldon Campbell, WFBM-TV, Indianapolis; Wayne Coy, Twin State Broadcasting, Inc. Standing (l. to r.), Michael O. Lareau, WOOD Radio; Phil Hoffman, WTCN-TV, Minneapolis; G. Bennett Larson, KDYL and KTVT, Salt Lake City





Announcing . . .

SPONSOR'S FIRST ANNUAL TV/RADIO TRADE PAPER ADVERTISING AWARDS

THE NEED: Trade paper advertising in today's television and radio industry is improving. But quantity is moving faster than quality. Agencies and advertisers complain, "We don't get enough meat from trade ads." Stations ask, "What do buyers want to know?" On the premise that example is the best teacher, and to do our bit to inspire, stimulate, and reward the best campaigns of the tv and radio advertising industry, SPONSOR inaugurates its annual advertising awards. A distinguished group of tv and radio executives, each an active large-scale spot and network buyer, will serve as judges. SPONSOR reports with pride, and as an expression of advertiser/agency enthusiasm for such awards, that all but one of the invitations to serve on this panel was promptly accepted.

Norman R. Glenn
Publisher

COMPETITION DETAILS

Who is eligible?

Any tv station, radio station, network, broadcast group, film syndicator, and broadcast service, rep, manufacturer, producer, or supplier.

Award Classifications

tv stations gross top hourly rate

Group 1.....	to \$500
Group 2.....	\$500 to \$1000
Group 3.....	\$1000 to \$1500
Group 4.....	\$1500 to \$2000
Group 5.....	\$2000 and over

radio stations

Group 6.....	to \$150
Group 7.....	\$150 to \$300
Group 8.....	\$300 to \$450
Group 9.....	\$450 to \$600
Group 10.....	\$600 and over
Group 11.....	networks
Group 12.....	group-owned stations
Group 13.....	film syndicators
Group 14.....	tv commercial producers
Group 15.....	broadcast services, reps, manufacturers, producers, suppliers

Awards

1. First-place winner in each group is awarded specially-designed plaque.
2. Promotion manager of each first-place winner is awarded a \$50 government bond and a certificate bearing his name.
3. Meritorious awards will be given 2nd, 3rd, 4th, and 5th place entries in each group.
4. Winning campaigns will be featured in an Awards Issue of SPONSOR.

Entries

Each entry must consist of five or more different advertisements of a campaign that has been printed in any trade publication or publications during the 12 months preceding July 1957. Each entry must also include (1) classification in which entry belongs; (2) name and address of entry; (3) names of general manager, promotion manager, and advertising agency; (4) single page summary expressing objective and strategy of the campaign with results, if known. Each station of a group-owned company may enter its individual campaign. All entries become the property of SPONSOR.

Deadline

Competition closes 15 August 1957. Winners will be announced in an issue of SPONSOR shortly after Labor Day, 1957.

Judges

Judges are George Abrams, vice president in charge of advertising, Revlon; Donald Cady, vice president in charge of general advertising, Nestle; William Dekker, vice president in charge of Media, McCann-Erickson; Frank B. Kemp, vice president and director media, Compton; Peter G. Levathes, vice president and director media relations, Young & Rubicam; L. S. Matthews, vice president and manager media department, Leo Burnett; Francis Minehan, vice president and media director, SSC&B; Arthur Porter, vice president and media director, J. Walter Thompson; Rod MacDonald, vice president and media director, Guild, Bascom and Bonfigli.

Special Contribution

... to Broadcasters' Promotion Association: To encourage the aims and activity of the fast-growing BPA, SPONSOR will contribute \$5 per entry. The contribution will be in the name of the promotion manager of the station.

from the president of the

BROADCASTERS' PROMOTION ASSOCIATION



BROADCASTERS' PROMOTION ASSOCIATION, INC.

Charin Building • 122 East 42nd Street • New York 17, N.Y. • MURRAY HILL 7-0808

March 28, 1957

OFFICERS

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David E. Partridge
Westinghouse
Broadcasting Co., Inc.

First Vice-President
Charles A. Wilson
WGN & WGN-TV

Second Vice-President
Montez Tjaden
KWTV

Secretary-Treasurer
Ellen M. Johansen

DIRECTORS

Bruce Wallace
WTMJ & WTMJ-TV

Haywood Meeks
WMAL-TV

Roy C. Pedersen
WDAY & WDAY-TV

Samuel Elber
WBLS

Gene Gott
WCCO-TV

Marion Annenberg
WBSU & WBSU-TV

Joe Zimmermann
WFL & WFL-TV

Joe O. Hodgen
KENT & KENT-TV

John M. Keys
WMAQ & WNBB

Foster H. Brown
KMOX

Howard W. Neagle
WWVA

Paul Woodland
WGAL & WGAL-TV

Mr. Norman Glenn, Publisher

SPONSOR
40 East 49th Street
New York, New York

Dear Norm:

Congratulations on your proposed trade paper advertising contest for the broadcasting industry!

The contest you propose cannot help but bring about a much-needed improvement in the quality of broadcast advertising in trade publications -- by encouraging stations and related businesses to cast a more critical eye at their own advertising. It has always been a mystery to me why so many astute station operators have shown little or no imagination, inspiration, and showmanship in the advertising of their own facilities to the trade. Outstanding examples of broadcast advertising or campaigns in the trades have been painfully few and far between, despite the healthy expenditures made each year in this type of advertising.

I hardly need repeat, Norm, how delighted I am that SPONSOR plans to contribute \$5.00 to the Broadcasters' Promotion Association for each entry received in the contest. As President of BPA, I can assure you I will do everything possible to promote the maximum number of entries among BPA member stations -- as well as the stations throughout the country. The funds derived from this generous contribution from SPONSOR will enable BPA to provide more and better services to its members -- and help assure its continuing growth and usefulness.

Cordially,

David E. Partridge

David E. Partridge
President

DEP:J

SPONSOR

THE WEEKLY MAGAZINE TV AND RADIO ADVERTISERS USE

**FROM FAR AND NEAR
THEY'RE WATCHING
ANN MAR
ON CHANNEL 2**



**baltimore's top-rated*
cooking program
THE WOMAN'S ANGLE
with Ann Mar
weekdays, 1:00-1:30 pm**

mail proves effective coverage

During a recent 30-day period, Ann Mar received mail from 121 Maryland post-offices outside of Baltimore, including those from the Eastern Shore, Virginia, Pennsylvania, and Delaware. The May Nielsen Report indicates that "The Woman's Angle" reaches an average of 108,500 homes per telecast.

*May Nielsen and May ARB Reports



SUNPAPERS TELEVISION, BALTIMORE, MD.

TELEVISION AFFILIATE OF THE
COLUMBIA BROADCASTING SYSTEM

Represented by **THE KATZ AGENCY, INC.**
New York, Detroit, St. Louis, San Francisco,
Chicago, Atlanta, Dallas, Los Angeles

SPONSOR'S TV and Radio Basics, 27
July issue.

Fall network tv programming notes: Shirley Temple will be hostess-narrator for 16 one-hour specials based on fairy tales to be presented over NBC TV starting 12 January. Sealtest Ice Cream and Dairy Products, John H. Breck and Hills Brothers coffee will sponsor. While the first show will be on Sunday 8-9 p.m., the other specials will be telecast about once every two or three weeks in various evening time periods throughout the schedule. Some of the shows will be live and some film. N. W. Ayer is the agency for all three sponsors . . . **Libbey-Owens Ford Glass Co.** has bought the remaining one-fourth of the VCAA Football Games starting 21 September. Fuller & Smith & Ross is the agency.

Daytime tv notes: NBC TV has finished re-vamping its morning line-up with the slotting of Treasure Hunt (ABC TV nighttimer this past season) in the 10:30-11 a.m. period. This means the network will have five quiz-game shows lined up in a row from 10:30 a.m. to 1 p.m.

ABC TV is looking forward to the upcoming season as the time when it will have this coverage:

- A VHF primary live affiliate in the top 25 retail markets. The network just announced that WHDH-TV, Boston, will go on the air in the late fall as a basic affiliate. This leaves a Pittsburgh outlet which is still on the hooks as far as the FCC is concerned.
- A minimum of 81 stations live for the 1957-58 term, giving nearly 85% coverage of all tv homes.

The network expects the Pittsburgh station to be set and ready to go on the air by the first of the year.

. . . **NBC Radio** picked up \$1.5 million in net revenue from new and renewed business this past week. Fourteen advertisers figured in the million-and-a-half orders with the most extensive coming from Grove Labs for its Brono Quinine Cold Tablets and No Doz Awakeners. Other advertisers were: Vicks, Ruberoid, Pan-American Coffee Bureau, Black & Decker, General Motors Trucks, Gillette, Rexall Drug, Buick, American Oil Co., Mutual Benefit Health & Accident, R. J. Reynolds, and the Evangelical Foundation.

Current tv programming notes: **Pharmaceuticals** has dropped the *Sunday News Special* (CBS TV 11-11:15 p.m.) but it will still be a drug dispensing show with Whitehall and Carter Products alternating in picking up the tab.

TV STATIONS

Here are the results of TvB's "advertising awareness" campaign—in which two Oklahoma City stations each carried a single 20-second announcement advertising a New York City clean-up campaign:

- 27.2% of the people interviewed remembered seeing the announcement.

The two announcements cost \$360 (gross one-time rate).

Recall interviews were conducted by Pulse in downtown Oklahoma City.

(See "Radio Stations" section in Wrap-Up for results of similar tests conducted by RAB.)

The DuMont stations (WABD, New York, and WTTG, Washington, D. C.) have joined Pat Weaver's Program Service network.

Weaver estimates these two stations along with WGN-TV, Chicago, which previously announced affiliation, and the other stations soon to be announced will cover 23 million tv homes, or close to 60% of the U.S. total.

Tv applications: Between 24 June and 6 July two applications for new stations were filed and one construction permit was granted.

Applications were made by L. E. U. Broadcasting Co. for Channel 66, Erie, Pa., 65 kw visual, with tower 142 feet above average terrain, plant \$76,000, yearly operating cost \$240,000; and by Norfolk Newport News Television Corp., Ormond Beach, Fla., for Channel 13, Norfolk, Va., 316 kw visual, with tower 1,000 feet above average terrain, plant \$547,000, yearly operating cost \$1 million.

Construction permit went to: San Francisco-Oakland Television, Inc., for Channel 2, Oakland, Calif., permit allows 100 kw visual.

Station changes: **ZBM-TV**, Pembroke, Bermuda, will join CBS TV as a non-interconnected station under the extended market plan on or about 7 November . . . **WICU**, Erie, has re-

ceived FCC authorization to increase to full power. The increase will be completed by fall.

Personality notes: Charles W. Way has joined WEMY-TV, Greensboro, N. C., as a member of the sales staff. Way formerly was advertising director for Morrison-Neese department store . . . William L. Putnam has been elected president of the Springfield (Mass.) Television Broadcasting Corp. (WWLP) and Roger L. Putnam has moved up to chairman of the board.

RADIO STATIONS

RAB's latest "awareness" study—in which Laura Scudder Potato Chips sponsored 15-minute radio shows nightly in non-prime time over two Baltimore stations—had these results:

- Although the product cannot be bought within 2,400 miles of Baltimore, at the end of the four-week campaign one out of every eight persons interviewed (by Pulse) were aware of Laura Scudder Potato Chips.

- And better than three-quarters of these one-in-eight could remember at least one copy point.

- This awareness level was obtained in a market having a high incidence of tv penetration (81%).

Here are the winners in RAB's fifth annual "Radio Gets Results" contest:

Department, Dry Goods and Variety Stores: 1st, KGWA, Enid, Okla.; 2nd, WCSH, Portland, Me.; 3rd, WSOY, Decatur, Ill.

Home Furnishings: 1st, KTLN, Denver; 2nd, WTNE, Springfield, Mass.; 3rd, KGWA, Enid, Okla.

Automotive: 1st, KYW, Cleveland; 2nd, WWDC, Washington, D. C.; 3rd, WCUE, Akron.

Drug and Food Stores: 1st, KFRU, Columbia, Mo.; 2nd, KBIG, Los Angeles; 3rd, WTAX, Springfield, Ill.

Apparel: 1st, WIDE, Biddeford, Me.; 2nd, KCMJ, Palm Springs; 3rd, KGWA, Enid, Okla.

Financial: 1st, KCMJ, Palm Springs; 2nd, WMHK, Middlesboro, Ky.; 3rd, KBIG, Los Angeles.

Housing Materials & Suppliers: 1st, WJTN, Jamestown, N. Y.; 2nd, WCSH,

Portland, Me.; 3rd, WMHK, Middlesboro, Ky.

Specialized Services: 1st, WGHL, Galesburg, Ill.; 2nd, WKY, Oklahoma City; 3rd, WHRL, Peoria.

Miscellaneous: 1st, WEJJ, Scranton; 2nd, KCMJ, Palm Springs; 3rd, WMBD, Peoria.

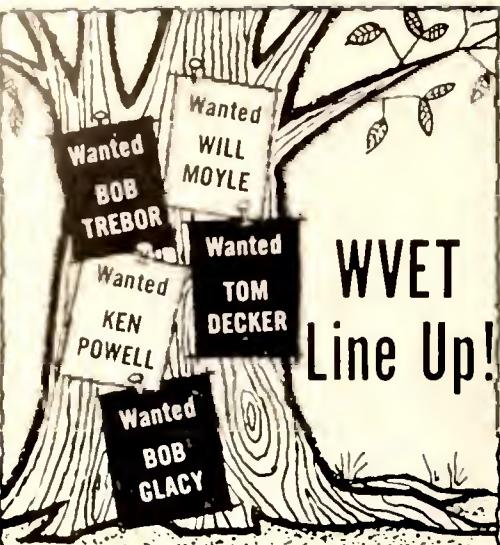
Stan Hammer, timebuyer at DES, has won the KYA, San Francisco, great white hunter contest. Prize: A all-expense-paid vacation for two to Africa . . . Perfect tie-in: K-POP, Los Angeles, and Dad's Old Fashioned Root Beer, with the advertiser buying the heaviest spot campaign ever scheduled on the station by a soda pop.

Personnel notes: Claude H. Frazier and Lionel Baxter has been elected vice presidents of the Storer Broadcasting Co. Frazier is managing director of WAGA, Atlanta, and Baxter is managing director of WBBC, Philadelphia . . . Robert W. Allen has been appointed a local sales representative for WEEL, Boston . . . Raymond G. Mercier has been named station manager of WCSH, Portland, Me., and Robert Arnold will take



The best-laid program promotion plans begin here and now . . .





WVET Line Up!

Rochester's 5 Most Wanted* Men

*WANTED...by audiences and advertisers . . . because they make WVET's unique programs of music, loved by all . . . and every-hour news . . . NUMBER ONE in Rochester radio for reception and response.



5000 W

**Best Buy
KFJ?**

**As consolation for our
isolation, WE GIVE AWAY
\$3 MILLION YEARLY (in
public service!) But . . . we
SELL your merchandise . . . we
over 100,000 folks who spend
\$6,000 per family in
KFJ's exclusive
8,000 sq. mile
area!**

THINGS HAPPEN!

**Best Buy
KFJ**
KLAMATH FALLS, OREGON
Ask the Meeker Co.

1150 KC

over as program manager . . . **Irving Hunter** has been named coordinator of sales service and programming and **Edward J. Owen** has been made program manager for WLZB, Bangor, Me. . . **Charles M. Conner** is now station manager of WGRY, Gary, Ind. Conner was formerly with WTCN, Minneapolis . . . **Wally Blake** has been named assistant manager and promotion director of KICO, El Centro, Calif. Blake comes from KIVA-TV, Yuma . . . **Irv Liechtenstein** has been appointed vice president in charge of all publicity, audience and sales promotion, and research activities for WWDC, Washington, D. C. . . **William A. "Bill" Patton**, formerly with KSIZ-TV, Corpus Christi, has been named vice president and general manager of KLFY, Houston . . . **Myron T. Wile** has been elected to the board of directors and the executive position of vice president and business manager of WSRS, Cleveland . . . **Charles Bennett** has joined the WGY, Schenectady, sales staff.

FILM

A marked increase in the number of bakeries sponsoring syndicated films has been noted by TPA.

Michael M. Sillerman, TPA executive vice president, reported that an analysis of TPA sales showed bakeries jumping from fifth place in percentage of TPA sales in 1956 to third place during the first six months of 1957.

The analysis provided the following percentage-of-sales figures by industry category during the first half of the year: food, 22.4%; breweries, 18.5%; bakeries, 13%; dairies, 10.5%; retail stores and supermarkets, 10.7%; automotive, 8%; banks-financial, 6.1%; all other, 10.8%.

Ed Murrow's filmed interview with Yugoslavia's Marshal Tito was sold to WPIX, New York, and six foreign stations and networks within a short time after its appearance on CBS TV.

CBS Tv Film Sales placed the interview with the British Broadcasting Corp., the Canadian Broadcasting Corp., the Australian Broadcasting Corp., Radio Janst in Sweden, CMAB in Cuba and XEW in Mexico City.

Falstaff Brewing, one of the top multi-market film buyers, has renewed MCA TV's *State Trooper* in 70

markets for its second 52-week cycle.

Revue Productions will begin filming 39 new half-hours this month.

State Trooper ranks No. 2 in SPONSOR's Telepulse film rating chart covering shows in 10 or more markets during May. Rating: 20.3.

Gross-Krasne has sold *O. Henry Playhouse* to Australian Broadcasting Corp. Deal includes 39 half-hours and one rerun. The show had previously been sold to BBC . . . **Governor Tv Attractions** has sold a package of comedy shorts to WCSH-TV, Portland, Me., which now has a cartoon and comedy library of 1,000 films . . . AAP has sold 337 Warner Bros. and 234 Popeye cartoons to KSLA-TV, Shreveport, La. This is AAP's complete cartoon package.

Chunky Chocolate Corp. has renewed sponsorship of TPA's *Foreign Legionnaire* in 17 markets via Grey.

The new deal is effective in September and includes double exposure of the show on WABC-TV, New York.

Answers to Sponsor Hears quiz on radio program theme songs (page 84):

1. American Album of Familiar Music
2. Ben Bernie
3. Fred Waring
4. Easy Aces
5. Fibber McGee & Molly
6. Hour of Charm (Phil Spitalny)
7. Houseboat Hannah (P&G)
8. Kay Kyser
9. Lum 'n' Abner
10. Mr. District Attorney
11. Tom Mix and His Straight Shooters
12. Myrt & Marge
13. One Man's Family
14. The O'Neills
15. The Parker Family
16. Lanny Ross
17. Saturday Night Serenade (Pet Milk)
18. Story of Mary Marlin
19. Town Hall Tonight
20. Vic & Sade

One of Spartanburg's
Two Great
Stations



COMMERCIALS

Two beer advertisers lead ARB's list of best-liked tv commercials for May.

The ratings for that month:

1. Hamm's Beer	7.0
2. Pils Beer	6.4
3. Dodge	6.1
4. Chesterfield	4.4
5. Ipana	3.7
6. Jello (Chinese Baby)	3.0
7. Alka Seltzer	2.0
8. Ford	1.8
9. Schlitz	1.8
10. Winston	1.7
11. General Electric	1.5
12. Kleenex	1.4
13. Swift	1.2
13. Kraft	1.2
13. L&M	1.2
13. S&H Stamps	1.2
13. Tide	1.2
18. Bardahl	1.1
18. Lucky Strike	1.1
19. Budweiser	1.0
19. Falstaff	1.0

Results were tabulated from answers to a special question in ARB's diary for the week of 6-12 May. Each diary family was asked to name the tv commercial that they liked best during the survey week. The figure represents preference for the commercial and does not reflect audience size or sales effectiveness.

General Mills' *Mickey Mouse Club* (ABC TV) commercials are taking an unusual tack starting this month. The company will devote about one-half of its commercial time to presenting authentic facts on outer space to juvenile viewers.

The campaign on behalf of Sugar Jets was worked out by Tatham-Laird



"Bet you can't lay an egg over KRIZ Phoenix!"

and is termed by the agency as an "adnl" approach to space as opposed to the old Buck Rogers disintegrator-gun sort of thing.

Several leading authorities in the space field have helped prepare the material and four space books written by Willy Ley, author and pioneer rocket developer, will be offered as premiums on the shows. The unusual and authentic sets for the commercials are said to have cost over \$25,000.

Awards round-up: Playhouse Pictures' 60-second animated commercial for Frank Taylor Ford has taken first place among all tv commercials for local advertisers at the 1957 Advertising Association of the West Competition . . . Chicago Federated Advertising Club has presented FCB with its plaque for the best animated commercial of the year, the Liquid Chiffon commercial produced by Cascade Pictures . . . Gross-Krasue has received the first place award in the film commercial for regional advertisers division by the Advertising Association of the West. The commercial was produced for BBDO on behalf of Pacific Gas & Electric, which sponsors *O. Henry* in Northern California.

Personality notes: Leon S. Rhodes has been named v.p. of Loucks & Norling, division of Robert Lawrence Productions . . . Norman Ferguson has been named a director of Shamus Culhane Productions, Hollywood.

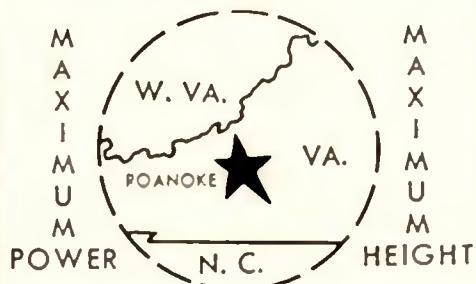
FINANCIAL

Stock market quotations: Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merrill Lynch, Pierce, Fenner and Beane.

Stock	Tues. 2 July	Tues. 9 July	Net Change
<i>New York Stock Exchange</i>			
AB-PT	20 ³ / ₄	21 ⁷ / ₈	+1 ¹ / ₈
AT&T	175 ⁷ / ₈	175 ³ / ₄	-1 ¹ / ₈
Aveo	7 ³ / ₈	7 ¹ / ₂	+1 ¹ / ₈
CBS "A"	31 ¹ / ₄	31 ³ / ₄	+1 ¹ / ₂
Columbia Pic.	18 ⁷ / ₈	19 ⁷ / ₈	+1 ¹ / ₂
Lowe's	19 ³ / ₈	18 ⁷ / ₈	-1 ¹ / ₂
Paramount	36	35 ⁵ / ₈	-3 ¹ / ₈
RCA	38 ¹ / ₈	38	-1 ¹ / ₈
Storer	26	26 ¹ / ₄	+1 ¹ / ₄
20th-Fox	27 ⁵ / ₈	28 ³ / ₄	+3 ¹ / ₄
Warner Bros.	23	23 ¹ / ₄	+1 ¹ / ₄
Westinghouse	65 ⁵ / ₈	67 ⁷ / ₈	+2 ¹ / ₈
<i>American Stock Exchange</i>			
Allied Artists	3 ³ / ₄	3 ⁵ / ₈	-1 ¹ / ₈
C&C Super	5	1	+1 ¹ / ₂
Du Mont Labs.	4 ⁵ / ₈	4 ⁷ / ₈	+1 ¹ / ₈
Guild Films	3 ¹ / ₄	3 ¹ / ₂	-1 ¹ / ₈
NTA	7 ³ / ₄	7 ⁷ / ₈	+1 ¹ / ₈

ROANOKE

60 County Coverage



Television's Top Programs



Ask Your "Colonel" at
Peters, Griffin, Woodward, Inc.

WDBJ tv
CHANNEL 7
ROANOKE, VIRGINIA

3 MILLION

Montana visitors will
have their car radios tuned

to **KGVO** 5,000 watts
MISSOULA, MONTANA

plus all Western
Montana

affiliated with

SELLING
WESTERN
MONTANA

KMSO-TV,
Inc.

TRANSMITTER

100 MILE RADIUS

ATOP

TELEVISION

MOUNTAIN

ELEVATION

7000 FT

the
ONLY
SINGLE
MEDIUM
SELLING ALL
WESTERN
MONTANA

191,000 watts

KMSO-TV

TRANSMITTER

100 MILE RADIUS

ATOP

TELEVISION

MOUNTAIN

ELEVATION

7000 FT

SELLING
WESTERN
MONTANA

MISSOULA, MONTANA



Top-drawer advertisers buy WGN-radio in Chicago

You're in good company when you join the nation's smartest time-buyers who confidently select WGN to sell millions of dollars worth of goods for top-drawer clients.

1957 promises exciting new programming to make WGN's policy of high quality at low cost even more attractive to you.

WASHINGTON WEEK

13 JULY
Copyright 1957
SPONSOR PUBLICATIONS INC.

All broadcast interests and issues this week took a back-seat to fee tv.

The FCC brought the subscription tv pot to a real boil by vigorously reacting to Congressional baiting on the question of its authority to regulate fee tv.

Rep. Oren Harris (D., Ark.), chairman of the House Commerce Committee, had been particularly volatile with this type of query, charging that the FCC in permitting a trial run of fee tv was going away off the reservation.

In a letter to Rep. Harris, the FCC retorted:

1. There is no mention in the communications law of fee tv, hence the FCC is not barred legally from acting on the issue.
2. During debate on the communications act, it was specifically stated that the law would not rule out broadcasting on a subscription basis.

The letter seemed to place the FCC more firmly behind a trial run of fee tv—a result which Harris did not have in mind.

All in all, it was an uncommonly strong letter for a government agency to address to the chairman of committee which has jurisdiction over it and which is laying ambitious plans for a searching examination of the manner in which that agency is administering the law.

When the Commission closed down this week on the filing of answers to a number of questions it had posed as to what constituted a fair test for the pay system, these were among the assembled respondents and their viewpoints:

- International Telemeter, Skiatron, and Zenith (who control the three major systems) maintained no test was necessary. But if there are to be any, they differ over the time limits.
- The NARTB took this position: If the FCC is determined on a fee tv trial, it ought to use part of the spectrum not now set aside for regular tv. In that way the public's right of free choice would not be destroyed, since no tv stations would be darkened.
- CBS, Inc., called for further study of the trial demonstrations, adding this colorful caution: "If some one is confronted with an unmarked bottle, there are measures short of drinking a little of it to determine whether it's mouthwash or poison."
- NBC likewise argued that a restricted test would not show the true effect of the system, while an unrestricted test would amount to outright authorization.
- The Joint Committee on Toll Tv (the film theatre people) contended that a test would not bring to light the truth about the system's ability to destroy free tv. It also raised this point: In the beginning pay tv could offer programs not on free tv to overcome "initial audience resistance." But what was to prevent fee tv from raiding free programming and talent when it ran out of "uniqueness"?
- RKO-Teleradio said it would use any authorized fee system in its Los Angeles operation (KIIJ-TV) and in its New York station (WOR-TV), but Lou Poller and Sherwin Corwin, who spoke for the uhfers, held fee tv should be confined to uhf.
- Jerrold Electronics, supplier of the equipment for the Bartlesville, Okla., closed-circuit operation being financed by Video Independent Theatres, asked that the FCC wait until the results of the Bartlesville experiment are known. Jerrold has long opposed fee tv except on a wires basis.

Frederick W. Ford needs only Senate confirmation to assume the post of FCC commissioner. That is a mere formality since there is no opposition.

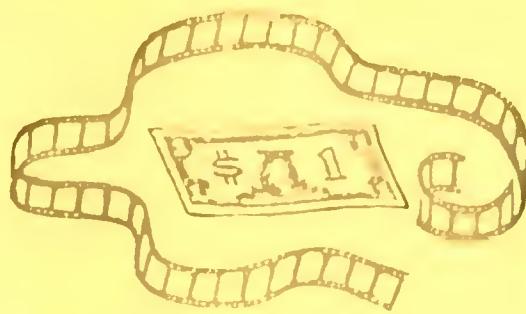
Ford was an FCC attorney who left in 1953 to go to the Justice Department where he eventually became Assistant Deputy Attorney General.

At the FCC, he was chief of the hearing division in the broadcast bureau.

GETTING THE MOST FROM



OUR FILM DOLLAR...



Have Picture Quality that Advertisers want...

And Keep Your Operating Costs Down!

Here are three ways to improve film quality and reduce operating costs at the same time:

- a. Use a Vidicon film camera
- b. Use professional projectors
- c. Use an up-to-date multiplexer

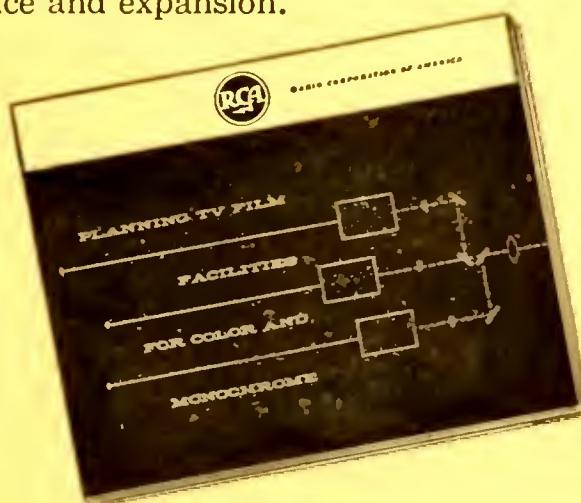
RCA Vidicon Film Camera operation not only gives the best picture quality, but transforms wastefulness (caused by inefficiency of outmoded equipment) to profit.

Professional Film and Slide Projectors save operating dollars. Lamp costs are lower—lamps can operate until burn-out. Thirty to fifty hours of operation are not unusual for a normal 10-hour lamp. Rebate costs on lost commercials due to lamp failure are eliminated, thanks to the automatic lamp change feature. You get business protection plus the high quality these projectors impart.

The RCA TP-15 Multiplexer, providing efficient layout of the system, assures lower costs through ease of maintenance and expansion.

The RCA Vidicon Film System provides the standard of film reproduction by which all other methods and equipment are judged.

Ask the RCA Broadcast Representative to show you our detailed new film manual, "Planning TV Film Facilities for Color and Monochrome."



RADIO CORPORATION of AMERICA
BROADCAST AND TELEVISION EQUIPMENT
CAMDEN, N. J.

In Canada: RCA VICTOR Company Ltd., Montreal

SPONSOR HEARS

13 JULY
Copyright 1957
SPONSOR PUBLICATIONS INC.

Independence Day thought expressed in a plans board meeting last week on Madison Avenue:

"Ratings are for lazy people who don't trust their own judgment or convictions."

A searing feud may be in the making between NBC Radio and independent stations that flaunt their top ratings.

The network is mulling the circulation of literature referring critically to what NBC Radio calls the "jukebox type of station."

A couple of topline agencies again are sniffing at the Kraft Food account, which bills around \$9 million through JWT.

The nub of their pitch: We promise you more of the creative kind of merchandising and promotional help which today's marketing thrives on.

Historical note: Much of Kraft's enormous advance is credited to the masterminding and financial aid of the late Henry Stanton, boss of JWT's Chicago division.

JWT, Madison Ave. feels, rapidly is getting the compliment of being the most-sniped-at agency.

If you wonder why timebuyers sometimes get cranky and incoherent, ponder this recent nightmare in a major New York agency:

After sitting on the plan for six weeks, a client demanded that his spot campaign get started on over 100 stations in 12 days (which included two weekends).

Snapped the head timebuyer to reps who argued the best of availabilities could not be cleared on such short notice:

"I'm not buying qualitatively—just quantitatively. Just give me the deadpan ratings."

Remember the colorful radio days when almost every dramatic—as well as variety and musical—show had an easily identifiable theme song culled from the old standards?

How many of those theme songs can you identify with their programs?

- | | |
|-----------------------------------|---|
| 1. Dream Serenade | 11. When the Bloom is On the Sage |
| 2. It's a Lonesome Old Town | 12. Poor Butterfly |
| 3. Sleep | 13. Destiny Waltz |
| 4. Manhattan Serenade | 14. Danny Boy |
| 5. Save Your Sorrow | 15. Deep Purple |
| 6. My Isle of Golden Dreams | 16. Moonlight and Roses |
| 7. Last Rose of Summer | 17. Silver Star |
| 8. Thinking of You | 18. Clair de Lune |
| 9. Eleanor | 19. Smile, Darn You, Smile |
| 10. Hail Liberty | 20. Chanson Bohemeiene |

Jot down your guesses and check them against the answers on page 78.

Quarter-century note: Before the old Federal Radio Commission started rapping knuckles because of program content, the air was loaded with fortune tellers.

The first of these swamis was Mrs. Edwin F. Meier, who mixed answers to the question, "Is my husband true?", with spiels in behalf of Gobel's frankfurters.

5 timebuyers — 5 reasons for buying WKY, Oklahoma City!

Total coverage sold me!
NCS #2 gives WKY 56 counties
— 18 more than the 2nd station!
Coverage area contains 68%
of Oklahoma's population,
retail sales!

Nielsen proves WKY's
unduplicated weekly coverage
is greater than the next
4 stations combined!

Pulse showed me WKY is
clearly dominant morning . . .
noon . . . night! Audience 6 a.m. to
midnight averaged 45%
greater than 2nd station!

Cost-per-thousand
clinched it for me! Top
audience, top coverage
make WKY best buy!

Reputation means a lot
to me . . . and WKY has been
one of America's great pioneer
stations since 1920!



"And you'll like the way the Katz people come up
with accurate, useful information and prime avail-
abilities when you want them."

However you buy... it's

WKY
930 kc NBC
OKLAHOMA CITY

The WKY Television System, Inc.

LOWER RATES?

(Continued from page 35)

sidering cost-per-1,000."

• "Nighttime radio needs lower rates to compensate for good but smaller audience."

• "Show how nighttime audiences compare with daytime radio audiences and with tv nighttime audiences in quality and cost-per-1,000. Latter should be equal or lower unless responsiveness can be demonstrated."

Probably more significant than the foregoing comments on rates, however,

were the comments by buyers on other areas of nighttime radio. Here they came closer to the real nub of the problem: They may want bargain prices but, more important, they want to know exactly what they're buying.

"What is needed to sell my clients on using nighttime spot radio," wrote one buyer, "are presentations which include a realistic analysis of just who is listening and how and where (in cars, etc.). Only this will justify a purchase."

"More clients," wrote another, "would buy more nighttime if they

knew more about its effect. RAB could do a job on this."

Another timebuyer said: "Stations need some solid 'success' stories from local accounts who are now using nighttime."

Documentation: Facts and more facts are what the buyers are asking for. They are not anti-nighttime radio, they simply want to be sold, and apparently they are looking for "hard sell." Not until the aura of mystery that surrounds night radio is dispelled will most clients and admen move in.

"Quantitative research," a timebuyer pointed out, "indicating the kind of audience and characteristics of people listening is what it needs."

And another adman became more specific yet when he wrote: "For most soft goods, the quality of the nighttime radio audience is an unknown. Is the average listener (in home) one who is older, poorer economically and in a smaller family?"

How can the sellers of radio answer such questions? How can they combat such buyer-resistance due to a genuine lack of information? Certainly the increasing demand for all radio will shortly force advertisers out of traffic and daytime hours and into nighttime. Then there will be forthcoming solid "success" stories that prospective buyers will want to read.

Yet nighttime radio is not without its "success" stories right now. A lot of these are at the local level, but then it must be remembered that local merchants are a savvy lot—after all, it was they who "discovered" the "prime times" so much in demand today by national accounts. And it is these locals who are blithely buying nighttime and making a profit on it.

In Milwaukee, for example, a single nighttime program on WISN broadcast from the showroom of Humphrey Chevrolet between 7 p.m. and 9 p.m. sold 17 brand new Chevrolets.

A regular seven nights-a-week advertiser between 1 a.m. and 5 a.m. on WIP, Philadelphia, is the Airport Recreation Center, a bowling alley in Pennsauken, N. J. Their objective: to catch the factory workers and other nighttime motorists. Some 80% of the business it enjoyed during a recent promotion was directly attributed to this advertising on *The Dawn Patrol* show.

On the same station, the Home Unity Savings & Loan Co., of Philadelphia,



FIRST

* IN 51 OF 72 COMPETITIVE
Daily QUARTER HOURS in Rochester, N.Y.
and tied for first Four times!

WHEC	STATION B	STATION C	STATION D	STATION E	STATION F**
FIRSTS	51	13	4	0	0
Ties for First	4	1	3	0	0

* Latest Rochester Metropolitan Area PULSE, March 1957.
(Mondays thru Fridays—Sign on to Sign-off.)
** Station signs off at local sunset.

WHEN WHEC SPEAKS . . . ROCHESTERIANS LISTEN!

BUY WHERE THEY'RE LISTENING: —



WHEC
of Rochester
NEW YORK
5,000 WATTS

Representatives: EVERETT-MCKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco

using news shows at 6:45 p.m. and 11 p.m. attributed a 27% increase in annual business to this programming.

In Minneapolis-St. Paul, a Tuesday night 7 to 8 o'clock feature conducted by Cedric Adams on WCCO drew 64,672 pieces of mail from nine broadcasts. In the same city, 30 announcements over a period of six nights on KSTP between 11:45 p.m. and 1 a.m. resulted in 385 orders for the sponsor, The American Transcription Library.

These are the local clients who are writing their own success stories with nighttime spot radio. When enough of these stories circulate around and reach the ears of national clients, then nighttime radio will come into its own, many buyers feel, and rates will not be mentioned.

Programming: There are other factors, too, that both buyers and sellers feel will go a long way towards bringing national clients into night radio. Chief among these is programming, among these is programming.

"Importance" is something that is frequently mentioned by timebuyers and clients when they speak of night radio programs. Their feeling is that most important shows and strong personality programs are scheduled in the daytime and that nighttime frequently becomes a sort of backdrop of music that carries no impact. "One station's like another," one buyer said, "if they're all music and news." Said another: "Live events not televised will get good radio audience (sports, etc.)"

"You can sell nighttime radio," one adman told SPONSOR, "if you put on the right stuff. In some markets with major league ball teams, the station broadcasting their games are getting 8 and 9 ratings. And don't tell me that baseball is something extra special. It still proves that people will listen if you give them what they want."

The fact is that a lot of stations--now that nighttime radio is being talked about again—are bending their efforts to strengthen the nighttime stanzas. Controversy programs, local in nature and calling for public participation through phone calls to the station, are becoming popular throughout the country at night and are getting good audiences. Recorded transcription services are reporting a wave of new business resulting from stations buying and blocking across-the-board mystery and adventure shows at night as a means of varying music-news formats. Strong

personalities are being developed or moved into nighttime radio.

The result is that these stations that are building up stronger programming at night are finding it easier to move at least some of the announcements of daytime advertisers into these virgin hours because (1) they are holding their audiences beyond the traffic hour curfew of 7 p.m. and (2) because these advertisers are getting adequate product protection and commercial separations at night.

So when nighttime spot radio really

gets off the ground—and there are some admen who believe it could happen this fall—it may be due not alone to a lowering of rates or a wave of success stories or improved programming, but to a combination of the three.

It may also be due to the elemental factor of supply and demand. Or as one timebuyer wrote on his SPONSOR questionnaire: "Overcommercialization in 'prime time' will force advertisers to take a more realistic look at so-called 'tv time.'"

KSON

“ 66 ”

SAN DIEGO'S NO.

RADIO STATION

PULSE

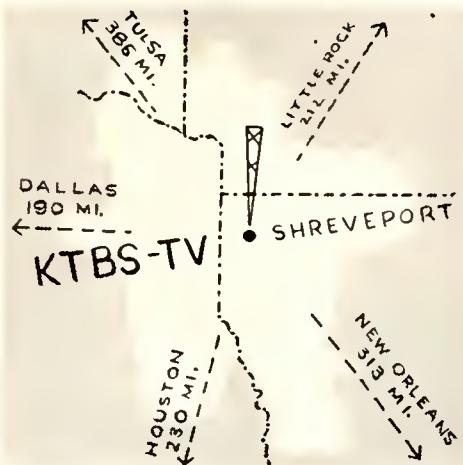
“Out of Home” & “In Home”

Represented nationally by FORJOE & CO.

In Shreveport ONLY KTBS-TV OFFERS

Bonus Coverage

FROM THE HUB OF THIS 4-STATE AREA



*157,980 Television Homes . . . a BONUS of 13,120 over station B.

*136,860 homes reached monthly . . . a BONUS of 6,740 over station B.

*131,870 homes reached weekly . . . a BONUS of 5,120 over station B.

*Latest Nielsen Survey

KTBS-TV
CHANNEL
3
SHREVEPORT
LOUISIANA

E. NEWTON WRAY, President & Gen. Mgr.

NBC and ABC

Represented by

Edward Petry & Co., Inc.

NEW YORK • CHICAGO • ATLANTA • DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS

Reps at work

Bill Rohn, Edward Petry & Co., New York, says: "The hue and cry for a standard base for tv rates might make more sense if every station looked, operated and delivered uniformly. Station A has a seven-man news staff and three mobile units. Station B uses the wire and picture services and a paste pot. A spends a fortune hauling its antenna up 1,500 feet of solid rock to give a Grade A signal. B drops a wire from the top of the hotel flagpole and has a nightly showing of *Charlie Chan in a Blizzard*. A schedules announcements between shows according to the NARTB code. B makes every break look like the week-end edition of the shopping news. As station quality differs, so does cost of operation. Markets are different, too, and this is reflected in costs. Manufacturers expect this and a quick rundown of distribution expenses market to market would look like a fever chart. Tv rates reflect similar differentials yet advertisers somehow find this puzzling. Other media costs vary—newspaper cost-per-1,000 ranges from \$2.75 to \$10. Why, then, should tv be the only medium elected to give an unrealistic uniformity to its price tag?"



Gene Myers, recently appointed manager of the new CBS Radio spot sales offices in St. Louis, says: "The services a rep renders an advertising agency today over and beyond selling is one of the most important moves toward creating a contented client relationship. Nevertheless, it's difficult to get agency account men and media

managers to sit down and go over a campaign well in advance. It's also difficult to discuss a sales drive with advertising managers and marketing specialists. If we could get more information in advance, I think we could place greater stress on various aspects of an advertiser's over-all media plans. Markets and buying habits vary in every section of the country. So the depth of media within any given market varies considerably.

An advertiser, for example, may want to (1) introduce a new product, (2) give the product more exposure through a combination of media, (3) increase the product's competitive position in a market, (4) concentrate on seasonal items and (5) combat consumer resistance. We need full knowledge of an ad and sales campaign to help the agency and advertiser solve these complex problems."



BELIEVABILITY

built

ELECTRONIC COMPUTATION

...and

WWJ-TV



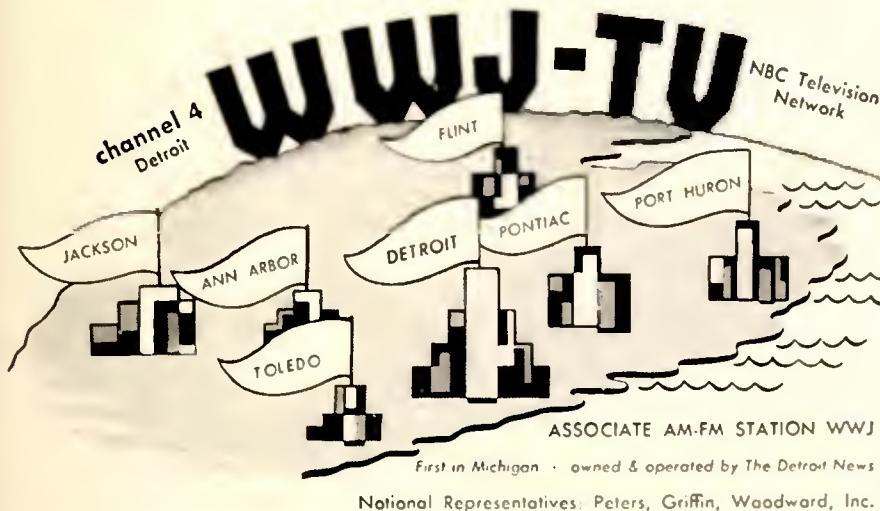
Burroughs electronic computers help solve many problems in business, science, medicine, and other fields.

Because the concept of electronic computation was so believable, Detroit's Burroughs Corporation made this lightning fast "figuring" system a reality.

And because 10 years of quality leadership have made WWJ-TV so believable, Detroiters dial Channel 4 with complete confidence that they will see the finest of television, always.

Put this believability to work for you—on WWJ-TV, Michigan's First Television Station.

Tenth Anniversary Year



In 1885, William S. Burroughs invented the world's first practical adding machine in this small shop.

Tv and radio NEWSMAKERS



going up!

The television set count in the La Crosse market has increased 26.8 per cent in the past year—more than double the rate of the country as a whole.†

†Television Magazine, March '56, March '57.

WKBT

CBS - NBC - ABC

Represented
by:

H-R TELEVISION, INC.
HARRY HYETT, Minneapolis

CHANNEL 8 LA CROSSE, WIS.



Thomas E. Knode, 20 years with NBC before he resigned as director of station relations in 1955, has rejoined the department and was to be proposed as a vice president at the 12 July meeting of the NBC Board of Directors. The announcement came from Harry Bannister, vice president in charge of station relations. Knode joined NBC as a news editor in Washington in 1938 after

three years with United Press. In 1940, he became director of NBC news department, supervising news and special events during the early days of World War II. After a hitch in the infantry during which he won the DSC for extraordinary heroism in New Guinea, he returned with rank of captain, rejoined NBC. In 1954, he was named director of station relations. In March 1955, he left NBC to become vice president and general manager of Edward Petry & Co.

Robert W. Orr has merged Robert W. Orr Associates, Inc. with Fuller & Smith & Ross, with his own organization becoming a separate division of the Fuller agency. Orr brings to the marriage a dowry of ten accounts with billings of about \$2 million. The \$4 million Jergens Lotion account is, however, conspicuous by its absence. Loss of this big account pulled the rug from under the Orr agency. On the brighter side of the ledger, Orr continues to hold Pan-American Coffee Bureau with billings of about \$1 million, the Fuller Brush Co., American International Underwriters Insurance Groups, Munson G. Shaw Co., F. R. Tripler & Co., and the National Guard Bureau. The latter, billing an estimated \$300,000, runs through June. Orr will continue to serve his accounts. Over-all responsibility goes to the Fuller Agency, one of the top 25.



Harold Cutliff Stuart has recently taken over as president and chairman of the board of Southwestern Sales Corp. (station KVOO) and president and director of Central Plains Enterprises, Inc. (KVOO-TV), Tulsa; he is also a director of the Association of Maximum Service Telecasters, headed by Jack Harris, KPRC-TV, Houston. In 1942, Stuart left a Tulsa law practice to

list in the Army Air Corps. Then in 1949, he was appointed assistant secretary of the Air Force by President Harry S. Truman, in which post he served until 1951 when he decided to re-enter law in Washington as a partner in the firm of Doerner, Rinehart, Stuart and Clammer. As assistant secretary of the Air Force, Stuart had policy responsibility for research and development, Air Force Reserves and civilian components such as Air National Guard, Civil Air Patrol,



eatin'st folks in these here parts!

Regular little ol' ranch hands—all of 'em. Love their vittles and them home-like western tunes. These eatin' folks are buyin' folks, live mighty high on the hog. Yep, stuff sure moves fast when you use KXLA, most listened to 24-hour country and western music station.

10,000 watts covering the greater Los Angeles market

K X L A

1110 on the dial

represented nationally by Burke-Stuart Co., New York, Chicago, Detroit, Los Angeles, San Francisco

SPONSOR SPEAKS

Why we rated the reps

Ever since "Timebuyers rate the reps" appeared in our 29 June issue, the phones have been humming. Timebuyers have called to say "thanks, you're helping everybody by highlighting rep service and selling."

Reps have called with their own commendations (but always getting around to the natural question: "Say, how did we do in the survey?").

Stations have called from as far west as the Pacific Coast to say "congratulations. . . Tell me, how did *our* rep do?"

We're grateful to the industry for its response, gratified at the interest. But we want to make clear that our purpose was not to conduct any popularity polls or to divulge how one rep is rated over another. Rather, we undertook the survey to serve a constructive purpose for the entire industry.

The basic conclusion our survey leads to is that a group of five or six rep firms is far out in front. It's no secret why.

Their salesmen are expert; their training of new salesmen is well organized; their services backing up the salesmen are superior; their business methods are streamlined.

Having documented these facts, SPONSOR's objective now is to help raise the level of performance throughout the field of national representation. We merely seek to serve as a bridge between buyer and seller, passing on to the seller the constructive suggestions of timebuyers.

This we did as part of our 29 June report. In this issue, again, (see page 42) we transmit suggestions from timebuyers—together with the ratings of all 31 rep firms mentioned by buyers in our survey.

Later we intend to look into the sales training methods by which rep firms maintain their leadership.

We hope that by the time our series is complete this exchange of views, together with our interpretive reports, will have helped give the rep on the lower end of the list an opportunity to adapt some of the methods of firms at the top.

Then, a year hence, we'll repeat our original study and perhaps continue it over a period of years.

But don't ask us "who won?" If we do our job right, everybody in the industry will win and that's our objective.

THIS WE FIGHT FOR: *Tv can grow stale unless machinery is provided for programming experiment. The networks should start planning now to use the summertime, perhaps on a rotating basis, for new show and format tryouts.*

10-SECOND SPOTS

Who hoppen? Gremlins got into the typesetting machine with the result that in a recent SPONSOR-SCOPE list of top tv shows, *I've Got a Secret* came out on the printed page as *I've Got a Question*. It prompted one adman to phone and say: "I've got a question—What time is it on?"

Tie-in: Howard Johnson restaurants in New England are featuring a soft drink called "BZ Breeze," named for WBZ, Boston-Springfield. If naming foodstuffs for call letters becomes a fad, here are some candidates: SAZ-parilla for WSAZ-TV, Huntington, W. Va.; SAU-sage for WSAU, Wausau, Wis.; KAKE-Mix for Wichita station KAKE.

No takers: From *Tv Guide*: "NBC's having trouble lining up people who want to get married on *Bride and Groom*." They might have more luck getting participants if they start granting divorces on a show called *Ex and Ex*.

Conversation piece: *Talk-About*, a new weekly analysis report published by Sindlinger & Co., Ridley Park, Pa., found the fifth most talked about topic in the U. S. was "Movies on television." *We know the kind of talk—"So I was all set to hit the sack early for a change last night when I switched on the late movie. . . ."*

As you like it: Winston (via Wm. Esty) cigarettes is using a new tv commercial where a prof corrects a student for using "like" instead of "as" to salve grammarians who have criticized the slogan: "Winston tastes good like a cigarette should." *Our educational system is saved again!*

Eyeful: Three 21-inch tv screens are mounted in the construction fence of a new building site on New York's Lexington Avenue where a 34-story structure is going up. Via this closed-circuit tv, "sidewalk superintendents" can watch the builders at work. *Here's where the building trades unions get in trouble with AFTRA.*

Foxy: A while back we mentioned a movement in a morticians' group to limit right of members to advertise, and commented that it would be hard for them to write jingle ads anyway. But the Denver ad agency of Revill J. Fox & Co. proved us wrong. "How about," they wrote, "*to each his urn?*"

what do YOU buy?

Market?

KWK-TV is the market leader in the richest advertising market in the country. We're the #1 rated station more than 100 weeks in a row for our great service. Your KA is the market leader with the largest share of the great St. Louis market and that'sADER on KWK-TV!

Local Shows?

KWK-TV has the best known and most popular St. Louis television station with Fred Meyer, Tom Dailey, offering top ratings. Our CPM rates with the local touch for YOUR campaign. Consider the top rated film program available to your SPOT campaign on KWK Channel 4. Katz will keep you covered with the info!

Package Plans?

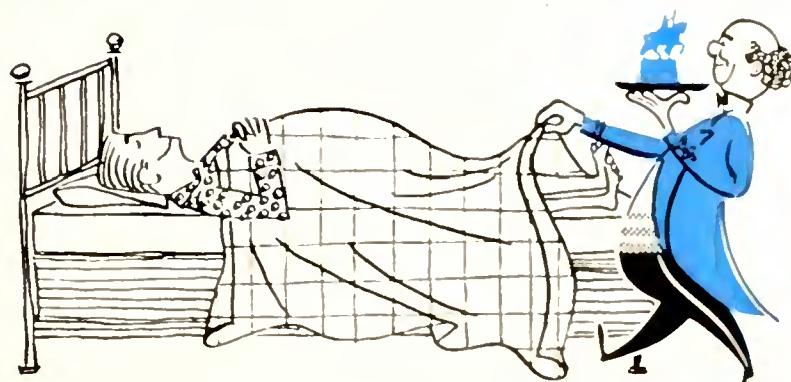
OPERATION ID offers outstanding buying opportunities on the LEADER in St. Louis Television. KWK-TV features 15 ID's per week between 9:00 a.m. and 5:00 p.m. for \$412.50! Five across the board at 1:00 a.m. pull a CPM homes of FORTY CENTS. Anytime is a good time on daytime KWK Television. Pick your times now. Check KATZ for availability in the KWK OPERATION ID.

By the way, the KWK-TV & 10 PLAN offers 2% to 4% discount on daytime buys. Check Katz for details!

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KMBC-TV is Watched MORE by MORE Families in Kansas City.

and Sells More Goods for Sponsors

KMBC-TV "BIG-TIME" DAY-TIME, NIGHT-TIME SCHEDULE CHANNEL 9—KANSAS CITY, MO. BASIC ABC AFFILIATE SUMMER

TIME	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9:00 9:30							
10:00 10:30	RELIGIOUS						
11:00 11:30	YOUR OWN HOME RELIGIOUS		"JACKPOT MOVIE" — Top feature film fare combined with the opportunity to win hundreds of dollars through KMBC-TV jackpot phone calls make this morning show a "must" for Kansas City viewers.				
12:00 12:30	K. C. NEWSREEL LARIAT PLAYHOUSE		"WHIZZO'S WONDERLAND" — A wonderful children's hour that enchants youngsters, delights sponsors. Frank Wizardie as Whizzo the Clown, makes this live show a live-wire buy.				
1:00 1:30	BOWLING TIME		"NOON" — A full-hour variety show featuring popular emcee Rev Mullins, vocalist, Norma Sinclair, music by the Texas Rangers and appearances by visiting celebrities. Live studio audience.				
2:00 2:30	PUBLIC DEFENDER ELLERY QUEEN		"HAPPY HOME THEATRE" — Excellent feature films emceed by Bea Johnson, Director of Women's Activities for KMBC-TV. Bea's personalized brand of selling gets results on this audience-rich show.				
3:00 3:30	THE FALCON BY-LINE		"WATERFRONT" with Preston Foster				
4:00 4:30	OVERSEAS ADVENTURE OPEN HEARING		"TROUBLE WITH FATHER" with Stu Erwin				
5:00 5:30	MEDICAL HORIZON AMERICAN LEGEND		"MY LITTLE MARGIE" with Gale Storm				
6:00 6:30	PLAYHOUSE OF STARS YOU ASKED FOR IT	CISCO KID BOLD JOURNEY	SUPERMAN CHEYENNE	SKY KING DISNEY LAND	WILD BILL HICKOK LONE RANGER	ANNIE OAKLEY RIN TIN TIN	
7:00 7:30	TED MACK AMATEUR HOUR	PRESS CONFERENCE	WYATT EARP CONFLICT	HIGHWAY PATROL	FRONTIER	JIM BOWIE	LAWRENCE WELK SHOW
8:00 8:30	STAR SHOWCASE	LAWRENCE WELK	BROKEN ARROW	WED. NIGHT FIGHTS	CIRCUS TIME	CROSSROADS	OZARK JUBIL
9:00 9:30	HOLLYWOOD FILM THEATRE	WIRE SERVICE	TELEPHONE TIME	NAVY LOG	ODDIE & HARRIET	COMPASS	THE VISE
10:00 10:30	MIKE WALLACE INTERVIEW	THE STAR AND THE STORY	I LED THREE LIVES	FORD THEATRE	FOCUS	DARTS FOR DOUGH	SATURDAY MOVIE
11:00 11:30	PREMIERE PERFORMANCE	RACKET SQUAD LONE WOLF THE HUNTER	SHERLOCK HOLMES CITY DETECTIVE MAN BEHIND THE BADGE	CONFIDENTIAL FILE CROSS CURRENT BIFF BAKER	PASSPORT TO DANGER I SPY FEDERAL MEN	PREMIERE PLAYHOUSE	MYSTERY MOVIE

It's easy to see why
the SWING is to KMBC-TV
Kansas City's Most Popular and Most Powerful TV Station

and in Radio, it's **KMBC of Kansas City—KFRM for the State of Kan**

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